REPORT RESUMES

ED 020 947 TE 500 198

FRESHMAN ENGLISH AT TWELVE UNIVERSITIES--BOB JONES, DUQUESNE, JOHN CARROLL, KANSAS STATE, MARQUETTE, NORTHERN ILLINOIS, WASHINGTON, AND WASHINGTON STATE UNIVERSITIES, AS WELL AS THE UNIVERSITIES OF ALABAMA, DAYTON, MINNESOTA (DULUTH), AND MISSISSIPPI.

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FOR A REPORT ON COLLEGE PROGRAMS IN FRESHMAN COMPOSITION, THE ASSOCIATION OF DEPARTMENTS OF ENGLISH OBTAINED SYLLABI AND COURSE DESCRIPTIONS FROM DIRECTORS OF FRESHMAN COMPOSITION AT 66 COLLEGES AND UNIVERSITIES. AMONG THE DATA ASSEMBLED FOR THE FULL REPORT (AVAILABLE AS TE 500 190) ARE THE DESCRIPTIONS OF FRESHMAN ENGLISH PROGRAMS AT TWELVE UNIVERSITIES, WHICH ARE CONTAINED IN THIS DOCUMENT. THE TWO-SEMESTER LECTURE-TUTORIAL COMPOSITION COURSE AT BOB JONES UNIVERSITY, 10 INTRODUCTORY ONE-SEMESTER COMPOSITION COURSES, INCLUDING HONORS AND REMEDIAL CORSES, AT KANSAS STATE UNIVERSITY, THREE COMPOSITION COURSES AT THE UNIVERSITY OF MINNESOTA, AND THE TWO-SEMESTER LITERATURE COURSE AT MARQUETTE UNIVERSITY ARE BRIEFLY DESCRIBED. MORE DETAILED DESCRIPTIONS ARE GIVEN OF THE ONE- AND TWO-SEMESTER COMPOSITION COURSES AT THE UNIVERSITY OF ALABAMA, DUQUESNE UNIVERSITY, UNIVERSITY OF DAYTON, UNIVERSITY OF MISSISSIPPI, WASHINGTON STATE UNIVERSITY, AND WASHINGTON UNIVERSITY. TWO-SEMESTER COURSES COMBINING COMPOSITION AND LITERATURE AT NORTHERN ILLINOIS UNIVERSITY AND JOHN CARROLL UNIVERSITY ARE ALSO DESCRIBED. (BN)

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FRESHMAN ENGLISH AT TWELVE UNIVERISITES, BOB JONES, DUQUESNE, JOHN CARROLL, KANSAS STATE, MARQUETTE, NORTHERN ILLINOIS, WASHINGTON, AND WASHINGTON STATE UNIVERSITIES, AS WELL AS THE UNIVERSITIES OF ALABAMA, DAYTON, MINNESOTA (DULUTH), AND MISSISSIPPI

The Association of Departments of English collected syllabi and course descriptions from directors of freshman composition at sixty-six American colleges and universities. A survey report based on this information, College Programs in Freshman Composition (1968) by Bonnie E. Nelson, is available through ERIC as TE 500 190.

Because many of the directors sent information which is not available to the public and which could not be included in the full report, some of these program descriptions are reproduced here in one of ten auxillary reports: See also:

TE 500 191	State University of New York at Buffalo
TE 500 192	University of Hawaii
TE 500 193	Antioch College, Baker University, Clark University, Elmira College, Emory University, Juniata College, University of Maryland, Swarthmore College, and Tulane University
TE 500 194	University of Tulsa, Columbia Basin College, and Western State College of Colorado
TE 500 195	Junior College of Albany, Amarillo College, Bakersfield Junior College, Beckley College, California Concordia College, Cazenovia College, Colby Community Junior College, Grand View College, Harcum Junior College, Jefferson Community College, Lakewood State Junior College, Miami-Dade Junior College, Monroe County Community College, and Portland Community College
TE 500 196	University of Kentucky, Ohio State University, Purdue University, and Southern Illinois University at Carbondale
TE 500 197	Augustana College, Central Washington State College, Clarke College, State College, at Framingham, Harding College, Emporia State Teachers College, and King's College
TE 500 198	Bob Jones, Duquesne, John Carroll, Kansas State, Marquette, Northern Illinois, Washington State, and Washington Universities, as well as the Universities of Alabama, Dayton, Minnesota (Duluth), and Mississippi
TE 500 199	South Dakota State, Southern Illinois (Edwardsville), Tufts, and Wake Forest Universities, as well as the Universities of North Carolina, Santa Clara, Southern Florida, and Southern California

BONNIE E. NELSON, COMPILER
MODERN LANGUAGE ASSOCIATION
1968

TE 500 198

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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UNIVERSITY OF ALABAMA
University

SYLLABUS FOR ENGLISH 1 nd 2

Texts for English 1:	James M. McCrimmon. Writing with a Purpose. 4th ed. Boston: Houghton Mifflin Co., 1967.
	Wallace L. Anderson and Norman C. Stageberg. Introductory Readings on Language. Rev. ed. New York: Holt, Rinehart and Winston, Inc., 1966.
	One of the following college desk dictionaries: Merriam-Webster's Seventh New Collegiate Dictionary Standard College Dictionary Webster's New World Dictionary The American College Dictionary
Texts for English 2:	All of the texts for English 1 and Sylvan Barnet, Morton Berman, and William Burto. An Introduction to Literature. 3rd ed. Boston: Little, Brown and Co., 1967.

Since English programs are supposed to deal with language, composition, and literature, our freshman course is planned to provide instruction in all three, but the main emphasis will be upon composition. During the first semester the essays about language will provide material for the students' own writing and will also acquaint them with some basic principles of language. After studying the nature and structure of language during the first semester and learning from this study what kinds of diction and sentence structures are available to them, the students will progress during the second semester to the reading of literature, from which they should gain some awareness of the effects that can be achieved through the careful choice and control of language. As during the first semester, the readings will provide material for the students' own writing and will introduce them to the criticism of literature.

Before making any assignments in Anderson and Stageberg, instructors should read "To the Instructor" and "To the Student" in order to discover the purposes of the language text. The essays listed below under Language Readings are the most basic ones and should, if at all possible, be taught. However, if the instructor, after he has read these essays to determine whether or not he can teach them to his students, thinks best, he may substitute others from the same section in Anderson and Stageberg. In any case, he must teach the main ideas of these basic essays and have his students read at least one essay from each of the sections in Anderson and Stageberg in the order in which the sections are assigned. The general procedure in class should be to help the students discover in what ways and how convincingly the author of each essay has presented the ideas summarized in the editors' headnotes to each selection and any others which the instructor feels are significant.

NOTE: The Christensen book referred to below is Francis Christensen's Notes Toward a New Rhetoric (New York: Harper and Row, 1967), a text for teachers, which is not to be assigned to the students.

The writing assignments given below are meant to take the student from words-in-sentences through single paragraphs to compositions of several paragraphs. The emphasis in EH 1 is strongly on problems of form (i.e., visible pattern of design); in EH 2, the basic concepts of form being presumably understood, the emphasis is on rhetorical strategy--that is, on the effective use of form in achieving disciplined and sophisticated content. This does not mean that content is unimportant in EH 1, nor form, assuredly, in EH 2. It does mean that a composition in EH 1 which has a clear and controlled design, even though weakened by fallacies in reasoning or paucity of particular detail, should be ranked higher than one having potentially better material but poorer design. It is a sad thing to be a skilled mason and have no materials to build with; it is a much sadder thing to have materials and be unable to use them. Until the basic principles of form are understood there can be no composition worthy of the name.

The instructor should note carefully that the reading and writing assignments here given are minimal; he may supplement them if he wishes, but he is expected at least to fulfill them.

ENGLISH 1

First class meeting: Instructors should have read "Language Defined," pp. 1-15, "English: Its Origin and Relation," pp. 54-65, and any other essays from the first two sections of Anderson and Stageberg that may be helpful as preparation for introducing their students to the nature of language and the history of English.

WRITING ASSIGNMENTS 1 and 2: The Sentence
Object: To explore the forms of the English sentence, the devices of subordination and coordination, the nature and uses of parallel structure.
Language Readings: Anderson and Stageberg, section 9: "Sentence Analysis and Parts of Speech," pp. 451-465, "Revolution in Grammar," pp. 424-443, "Transformational Grammar," pp. 443-450, or any other essays from this section except "Intonation," pp. 465-470, which will be taught in EH 2. Section 7: "Bargain Basement English," pp. 342-350, "Grammar for Today," pp. 350-358, and/or "Differences in Language Practices," pp. 358-372.
Composition Readings: Christensen, chapters 1, 2, 3, 5, and 6, esp. 1. (Only for instructors.) McCrimmon, chapters 6 and 7.
Assignment 1. Composition 350-500 words long. Description of a particular place at a particular time, so that the writer's facts are subject to verification by observation. The theme is to be evaluated mainly on these two points: (a) sentence design as treated in Christensen; (b) particularity and accuracy of observation as reflected in the choice of words. (Perhaps the students might be provided with a model paragraph, say one based on the "London, Ohio" pattern.)
Assignment 2: The Sentence. Composition 350-500 words long. Simple exposition. The theme is to be evaluated mainly by the criteria given above. (Perhaps the student might be given as a model one of the "There is much to be said . . . ." paragraphs or the "There is an art. . . ." paragraph.)
Writing Assignments 3 and 4: The Paragraph.
Object: To teach the concept of the lead or topic sentence, and the concept of paragraph structure based on a coordinate pattern.
Language Readings: Anderson and Stageberg, section 3: "Word-Making in English," pp. 84-107, and/or "Analogical Change," pp. 107-113, "Etymology and Meaning," pp. 113-124.

Composition Readings: Christensen, chapter 4, especially the sections dealing with paragraphs based on the coordinate pattern. McCrimmon: chapters 1, 2, and 5. Note that this pattern is especially suited for classifications or definitions, in which several attributes or qualities are to be predicted of a general subject. The patterns in Christensen provide excellent models.

Assignments 3 and 4: Composition in one paragraph 250-500 words long. The composition is to be evaluated mainly by these criteria: (a) the first sentence in the paragraph must be a clear and adequate lead (topic) sentence; (b) the paragraph should show the coordinate design illustrated in Christensen's models; (c) the paragraph should be marked by particular and accurate diction.

Writing Assignments 5 and 6: The Paragraph.

Object: To teach the concept of paragraph structure based on a subordinate pattern.

Language Readings: Anderson and Stageberg, sections 3 and 4: "Categories," pp. 150-157, "Classification," pp. 157-167, and/or "Bias Words," pp. 176-184, "Intrepretation," pp. 184-197.

Composition Readings: Same as for II above. Note that this pattern differs from the coordinate. In the coordinate the subject is analysed into several qualities or aspects of equal weight, each of which is predicated directly of the same subject. In the subordinate pattern the subject is analysed into several qualities or aspects which relate successively to one another. Note Christensen carefully. His patterns provide excellent models.

Assignments 5 and 6: Composition in one paragraph 250-500 words long. The composition should be evaluated mainly on the criteria given for II above, except that the pattern of structure is different.

Writing Assignments 7 and 8: The Introductory Paragraph and the Outline.

Object: To teach the student to write introductory paragraphs that will clearly prefigure the kind of development to follow from them, and to make outlines to guide the shaping of the whole composition.

Readings: Same as for II and III above, but especially McCrimmon, chapters 1 and 4.

Assignment 7: Compose an introductory paragraph based on coordinate structure, and an outline for the composition to follow from it. The paragraph should be evaluated mainly be these criteria:

(a) the first sentence should be a thesis sentence for the entire composition; (b) the developmental sentences following from that thesis sentence should be in effect the topic sentences of the paragraphs to follow, so that the paragraphs constituting the body are prefigured in the introduction.

Assignment 8: Compose an introductory paragraph based on subordinate structure, and an outline for the composition to follow from it. The paragraph should be evaluated mainly by the criteria listed for Assignment 7 above, except that the pattern of development is subordinate rather than coordinate.

Writing Assignments 9 and 10: The Theme as a Sequence of Paragraphs.

Object: To show how the devices which control structure within the paragraph control also the structure of compositions in several paragraphs.

Language Readings: Anderson and Stageberg, section 8: "Some Words Stop at Marietta, Ohio," pp. 381-389, and/or "Regional and Social Variations," pp. 389-406, "Linguistic Atlas Findings," pp. 410-417.

Composition Readings: McCrimmon, chapters 1-4, especially chapters 3 and 4.

Assignment 9: Theme of several paragraphs based on coordinate structure. Using the introductory paragraph written for Assignment 7, compose a theme in several paragraphs. The theme should be evaluated mainly by these criteria: (a) the introductory paragraph must contain a clear and adequate thesis for a composition as a whole, and must indicate in its developmental sentences what pattern of organization the whole theme is to have; (b) the first sentence of each developmental paragraph should be a lead sentence for that paragraph, and should repeat some key word or phrase from an appropriate sentence in the introductory paragraph; (c) each paragraph should be a coherent structure, as defined in II and III above; (d) the relations of the several paragraphs to the introductory paragraph should be controlled by the same devices as those which relate the sentences of each paragraph to the lead sentence of that paragraph.

Assignment 10: Theme of several paragraphs based on subordinate structure. Using the introductory paragraph written for Assignment 8, compose a theme. The theme should be evaluated mainly by the criteria used for Assignment 9, except that the developmental pattern is subordinate rather than coordinate.

ENGLISH 2

The instructor in EH 2 should be able to assume that his students come to him with the following basic knowledge:

1. The basic sentence patterns, and the basic elements of sentence structure--phrases, clauses, devices of subordination and coordination, the meaning of parallel structure.
2. The function of a topic sentence in a paragraph.
3. The basic formal devices that contral paragraph structure, both coordinate and subordinate.
4. The function of a thesis sentence and the introductory paragraph it belongs to in the total structure of a composition.
5. The basic formal devices that control the relation of paragraphs to each other and to the introductory paragraph.

Assuming this knowledge, the instructor in EH 2 concentrates his efforts on helping students to acquire sophistication in the use of these devices. Where the instructor in EH 1 emphasises form as pattern or design (in the painter's or sculptor's sense), the instructor in EH 2 emphasizes meaning achieved within that form. His concern is with questions of rhetorical strategy, with the analysis of problems, the development of arguments, the skillful use of evidence. His concern, in short, is how to make form most effectively serve the ends of thoughtful communication.

The compositions in EH 2 will all be themes of some length. One of them (at least) will be a research paper. Because of this greater length, the minimal number of assignments in EH 2 is smaller than in EH 1--six (plus the research paper) instead of ten.

Assignment 1: Essay in answer to an examination question.
Composition and Language Readings: McCrimmon, chapters 8 and (especially) 12. Anderson and Stageberg, section 10: "Are All Generalizations False?" pp. 483-496, and any other essays from this section. The student essay should be written in class, marked by the instructor, and preferably revised in class during a later meeting so that the instructor can supervise the revision.

Assignment 2: The interpretive critical essay.
Literature Readings: Before starting Barnet, Berman, and Burto, have the students read "The Sound System of English," pp. 291-309, and "Intonation," pp. 465-470, in Anderson and Stageberg. Then assign section 5 of Anderson and Stageberg and poetry from Barnet, Berman, and Burto to

which the same kind of analysis as that used in the Anderson and Stageberg essays can be applied. Drama and fiction may be taken up in whichever order the instructor prefers, but he must devote considerable attention to both these genres as well as to poetry.

Composition Readings: McCrimmon, chapter 9, pp. 219-222, and chapter 12 in toto.

Assignments 3 and 4: The analytic critical essay, leading to a judgment of a work.

Literature Readings: See Assignment 2.

Composition Readings: McCrimmon, chapter 9, pp. 223-226, and chapter 12, in toto.

Assignment 5: The critical book review.

Literature Readings: See Assignment 2.

Composition Readings: McCrimmon, chapter 9, pp. 227-232, and chapter 12 in toto.

Assignment 6: The long critical essay.

Literature Readings: See Assignment 2.

Composition Readings: McCrimmon, chapter 9, pp. 232-233, and chapter 12 in toto.

In addition to these assignments, the student should write at least one research paper. For this project see McCrimmon, chapter 11. The subjects of the papers should be in language and literature, not only because these are the areas of the instructor's presumed competence but also because the subjects themselves are at best all too slightly dealt with in the total scope of the student's program. It is very probably more useful--and for the instructor simpler--to have each student write two or three short research papers--say around 750 words each--than one lengthy one.

NOTE:

We plan to revise some of the writing assignments: to make clear that the cumulative sentence is best used in descriptive writing and to make clear that pure coordinate sequences occur mainly in the introduction and/ or conclusion of themes. Also we intend to list some basic principles about language that we expect the student to learn. Assignment 1 of English 2 will be shifted to English 1

Greenville, South Carolina

BOB JONES UNIVERSITY

Freshman English at Bob Jones University: A Short Description

The Freshman English program at Bob Jones University uses a lecture-tutorial system of large lecture classes (from 120 to 180 students) and small tutorials (approximately 15 students). The large lecture classes allow us to use more experienced instructors to present the material, and the small tutorials give us the opportunity to test the students, give them personal help, and answer questions on the lecture material and composition assignments. Many of these tutorials are taught by graduate assistants and other part-time personnel.

When the freshman enters BJU, he takes a placement test which determines whether he takes En 100 or En 101. Both courses cover the same content; the En 100 students, however, have an additional tutorial drill session each week. The lecture classes in both En 100 and En 101 meet twice a week.

Basically, the objectives of our first semester program are three: to supplement the students' knowledge of grammar, to instruct them in the techniques of written communication, and to enhance their reading, writing, and speaking vocabulary.

In addition to a review of grammar first semester, the student writes a paper nearly every week of the semester. The papers are assigned by paragraphs rather than by number of words. After starting with the whole essay--i.e., its broad outline of beginning, middle, and end--the student works with the paragraph (the introduction, middle, and conclusion), and finally with the sentence itself.

Both semesters, the vocabulary study is correlated with the required freshman history course. The words are given in their original sentences from the history textbook, and since almost all of the freshmen are taking this course, they find the vocabulary words in meaningful context. We test them weekly over these words (15 new words each week) and require a cumulative knowledge of them by the end of the semester.

The En 102 program emphasizes writing. The papers are longer, often three or four typed pages. We assign different types of expository papers--definition, classification, argumentation, to name a few--with the research paper as the culmination of the expository assignments. In the last half of the semester we begin introducing the students to other forms of writing by analyzing poetry and short stories. During this second semester course, we also acquaint the student with rhetorical devices and use non-fiction essays as models to analyze and imitate.

Raymond A. St. John
Coordinator of Freshman English
April, 1968

University of Dayton
Ohio

SYLLABUS

English 101

TEXTS:

Writing with a Purpose, by James M. McCrimmon, 4th ed.,
Houghton Mifflin Company (1967)

Thinking Straight, by Monroe C. Beardsley, Prentice-Hall, Inc. (1966)

The World of Words, by Barnet Kottler and Martin Light,
Houghton Mifflin Company (1967)

*One of the following standard collegiate dictionaries:

Webster's New Collegiate Dictionary (1965)
Webster's New World Dictionary (1962)
American College Dictionary (1962)
Standard Collegiate Dictionary

*It should be pointed out to the students that although these items are listed as texts, they are actually necessary reference material for any courses requiring written work.

PURPOSES:

Reading and writing assignments for English 101, "Language and Thought," are intended to fulfill the following purposes:

____to stimulate the student's awareness of the phenomenon of language and of the appropriateness of particular language forms to particular audiences, occasions, and purposes

____to help the student see structure and purpose in the patterns of exposition and argument

____to provide opportunities for him to have his writing critically evaluated

____to provide opportunities for him to learn to edit his own writing

In the process of fulfilling the purpose of the course, the student should also increase his ability to read perceptively and to use some of the major resources of the writer: the dictionary, specialized language references, and the library. He should also become sensitive to the responsibilities of the writer and thus become aware of the necessity for valid research and proper documentation.

REQUIREMENTS:

Papers

A minimum of three short papers (300-400 words) and one long paper (600-1,000 words) before mid-semester and a minimum of three long papers and one short paper after mid-semester. (Total of 8 papers for the term.)

Conferences

A minimum of two private conferences of approximately 15 minutes with each student.

Readings

Nearly all the material in Beardsley's Thinking Straight and Parts I-III of McCrimmon's Writing with a Purpose.

A minimum of twelve essays selected from Parts I-V of A World of Words by Kottler and Light.

*The readings in Part VI of Kottler and Light are reserved for use in the second semester freshman course, English 106.

WEEKS 1-3

from Writing with a Purpose (McCrimmon)

The essay examination (pp. 206-218).
Sources of material (pp. 31-54).
Using the library and proper documentation (pp. 236-279).

from The World of Words (Kottler and Light) any two of the following essays:

"The Gift of Tongues," by Clyde Kluckhohn

"American Advertising Explained as Popular Art," by Leo Spitzer

"Advertising as a Philosophical System," by Jules Henry

"A Plague of Gobbledygook," by Arthur Schlesinger, Jr.

"The Principles of Newspeak," by George Orwell

"The Language of Science: Its Simplicity, Beauty and Humor," by Anatol Rapoport

from Thinking Straight (Beardsley)

No assignments will be made in Beardsley during the first three weeks.

THEME ASSIGNMENTS AND EXERCISES

One impromptu (200-400 words).

Two short papers (300-400 words). At least one of these papers should be a documented paper.

Selected exercise material from McCrimmon (pp. 50-54).

WEEKS 4-9

from Writing with a Purpose (McCrimmon)

Patterns of Organization (pp. 55-83)
The Outline (pp. 87-99)
Deliberation: Problem Solving (pp. 326-362)

from The World of Words (Kottler and Light)

"Social and Educational Varieties of English," by W. Nelson Francis

"Regional Variations," by Albert H. Marckwardt

"The Gang," by Harrison Salisbury

"Backwoods Grammar," by Vance Randolph and George P. Wilson

"Social Dialects," by Raven I. McDavid, Jr.

"The Closing of the Universe of Discourse," by Herbert Marcuse

Others from Parts III and/or V

from Thinking Straight (Beardsley)

"Analyzing an Argument" (pp. 12-45)
"Valid Deduction" (pp. 46-101)
"Weighing the Evidence" (pp. 102-151)
"Definition and Control of Meaning" (pp. 233-265)

THEME ASSIGNMENTS AND EXERCISES

Two long papers (600-1,000 words).
Selected exercise material from McCrimmon and from Kottler and Light.

WEEKS 10-15

from The World of Words (Kottler and Light)

Selected essays from Part V for analysis of sentence and paragraph structure.

Any of the essays in Part II ("Words and History") or Part IV ("Slang, Jargon, and Argot").

from Thinking Straight (Beardsley)

"Some Pitfalls of Language" (pp. 152-185)
"Some Resources of Language" (pp. 186-232)

THEME ASSIGNMENTS AND EXERCISES

Two long papers (600-1,000 words). At least one of these papers should be a documented paper.

One short paper.

Selected exercise material from McCrimmon and Kottler and Light.

Syllabus Addendum

The following sections of McCrimmon were inadvertently omitted from the ENG 101 syllabus, Weeks 10-15:

from *Writing with a Purpose*

Paragraphs	(pp. 109-140)
Sentences	(pp. 141-164)
Words	(pp. 165-202)

JPF

SYLLABUS
ENGLISH 106

University of Dayton

TEXTS:

Writing Themes about Literature, by Edgar V. Roberts
The Double, ed. by Albert J. Guerard
The Discovery of Poetry, ed. by Thomas E. Sanders
One of the following critical texts:
  Chekhov's The Cherry Orchard, ed. by Herbert Goldstone
  Christopher Marlowe's Dr. Faustus, ed. by Irving Ribner
  A Casebook on Othello, ed. by Leonard F. Dean
  Henry the Fourth, Part I, Annotated Text, ed. by
    James L. Sanderson

GENERAL AIMS:

While it should be assumed that students having successfully completed English 101 have been introduced to the use of the dictionary, the library, and the tools of research as well as to the principles of rhetorical analysis and logical deliberation, it will remain necessary in 106 to supply further practice in the use of these tools and to insist that careful attention remains focused on the writing process.

A cursory examination of the above reading list for English 106 might lead one to believe that it is a literature course rather than a writing course. The literary works, however, represent appropriate college level, challenging literary works, which, considered separately, should give rise to worthwhile subjects for student papers. In Wendel Johnson's words, "You can't write writing." The discussions of the literary words should lead a student to sufficient understanding that he can make meaningful statements and support them adequately. Theme assignments need not all be related to an analysis of literary form. Subjects pertaining to the historical or social background against which the literary work was written are appropriate subjects which have the advantage of demonstrating to the student that the emphasis of the course is on improving his writing skills. The inclusion of subject choices of this type, however, does not preclude the necessity of teaching something about the analysis of literature as literature to prepare the student for writing the critical review in this course as well as critical or analytical papers in English courses beyond the freshmen level. The limiting of the subject matter to topics arising from the reading of selected literary works permits the instructor to concentrate on material which he can handle with pleasure and competence. The instructor is, as a result, not asked to evaluate papers in areas of knowledge in which he has no particular training and possibly little interest.

The aim of the course, then, is to give the student a depth of understanding of how structure, particulary language structure, functions in literature or, in other words, how writers shape the raw materials of experience to make clear their perception of, or insight into, the human problems with which they deal.

Since the true test in understanding literature is the ability to discuss and interpret, the student is asked to write several papers dealing with various literary topics. In individual conferences with the instructor, he will have an opportunity to discuss problems in comprehension and expression.

SPECIFIC REQUIREMENTS:

Conferences:

The number of required individual conferences will again be two per student. It is preferable that one of the conferences be held by mid-semester. In those classes which meet three times per week, a maximum of three class periods may be cancelled during the semester to permit scheduling conferences; in those classes meeting two times per week, a maximum of two class periods may be cancelled. Class cancellations should not be made in the first two weeks or in the last week of the semester; nor should they be made the day before or following a double absence day.

Theme Assignments

A minimum of seven themes is required. These may vary in length and should include a variety of types. The only two specific paper assignments are at least one documented paper and the critical review.

Weeks 1-4: Language and Drama. One play, together with critical apparatus, will be carefully analyzed. Discussions and writing assignments will center around topics such as the following:

- Creating Action Through Language
- The Nature of Tragedy
- Appropriateness of Language to Mode
- Creating an Illusion of Reality
- The Nature of Comedy
- The Limitations of the Dramatist
- Comparison of Critical Responses
- Character Development
- The Structure of Drama

Weeks 5-11: Language and Fiction. A number of related short stories and essays in literary criticism will be closely analyzed. Topics such as the following will be discussed:

Creating Character Through Dialogue
Point of View as a Function of Structure
Plot and Theme
Identifying Tone in Literature
Imagery in Prose Fiction
Symbolic Structures
Economy in the Short Story
Conventions of the Short Story
Various Approaches to Literary Criticism

A minimum of one documented paper and two long papers is required.

Weeks 12-15: Language and Poetry. The language of poetry and poetic devices will be explored. Topics such as the following will be discussed using selected pieces of poetry of various types as examples.

Poetry and Prose: Similarities and Differences
Misconceptions about Poetry
Words and Their Contexts
Connotations
Tone and Levels of Language
Images as Tools of Thought
Varieties of Poetic Structures
Logical Structures in Poetry
Sound and Significance

A minimum of two short papers is required.

December, 1967

APPENDIX I (Theme Assignments)

Writing Themes About Literature, while it may be overly specific, gives the student some guide lines in writing themes and should help to make him aware that the course is essentially a writing course. "The Theme of Character Analysis" (Chapter 6) and "The Report, or the General Critique of a Literary Work" (Chapter 2) in Writing Themes About Literature should guide the student in preparing two short papers early in the course.

If the writing assignments are to be the culminating experience arising out of the reading of literary works, it is important to think through the specific nature of each writing assignment very carefully. Pertinent to this consideration is a recommendation included in the report of the Carnegie Foundation's 1958-60 study of the teaching of writing in college:

> All teachers of composition should recognize that planning an assignment in writing is one of the most important aspects of teaching composition, and it should accordingly receive the closest attention. An offhand assignment or one poorly thought through places every student under a needless handicap and guarantees that a sizable proportion of the papers will be defective. The teacher himself is then inconvenienced by the necessity of having to mark and explain all the defects, a time-consuming and often frustrating task. He should save himself (and his students) trouble by anticipating it, thinking through the assignment before he gives it, deciding what the assignment is intended to teach the students and what problems it presents, alerting the student to these problems but leaving it to them to work out their own solutions.
>
> Most assignments in writing should be carefully planned to teach the student something specific, rather than be mere unfocused exercises or a mechanical fulfilling of a requirement that there be so many themes in a course. An assignment based on a literary work being studied ought to be so planned that the work or some aspect of it will be illuminated for the student as he organizes his thoughts and puts them on paper. But it should also be planned to teach him something specific about writing--about the uses of expanded definition, for example, or about the importance of establishing and maintaining a consistent point of view, or about inductive and deductive patterns of arrangement.
>
> --from Themes, Theories and Therapy, McGraw-Hill

All of the other required papers in the course can be based on any of the chapters in Writing Themes About Literature. The long papers on fiction can focus on:

The Theme on a Specific Problem in a Literary Work (Chapter 4)
The Theme About a Literary Work as It Embodies Ideas (Chapter 5)
The Comparison-Contrast Theme (Chapter 7)
The Theme About Point of View in a Literary Work (Chapter 10)
The Theme Analyzing Tone (Chapter 11)
The Theme Analyzing the Style in a Short Section of Prose (Chapter 14)
The Theme of Evaluation (Chapter 15)

The short papers on poetry can be based on "The Theme on Imagery in a Literary Work" (Chapter 9) and "The Prosodic Analysis of Poetry" (Chapter 13).

APPENDIX II

Writing a Critical Review

The critical review, which is somewhere between a simple book report that is entirely summary and a criticism that includes a summary, should reflect both an understanding of a novel and an evaluation of it. As a plan for presenting the form, it has been suggested that the following questions be handled in the introduction, body, and conclusion respectively:

I. In the introduction:

A. What kind of work is it?
B. What striking feature does it have?
C. Why is the book significant? (Is it a first book, a book by an established writer, a controversial book, a book which is unusually referred to as a classic, etc.?)

II In the body or development:

A. What was the basic plot? (a brief summary)
  1. What was significant about the action?
  2. What motivates the action?
  3. What is the relationship between the plot and the introductory comments you have made?
B. Who were the principal characters of the novel? Why are they important?
  1. What motivates the principal characters?
  2. How do the characters' motivations relate to their actions and to the larger plot?
  3. How is the relationship of the characters with one another related to the plot?
  4. Is each of the characters sufficiently developed by the author to make understandable to the readers his motives and his actions?
C. What is the interrelationship between the plot and the characters and the theme or themes of the novel?
  1. In the light of the introduction and development of the above, why is your statement of the theme valid?
  2. Does the work have minor themes? How do these relate to the main theme?

III. In the conclusion:
A. What is the author trying to do? What in his handling of plot, character, and dominant ideas makes you think he is trying to do so and so? How universal is his intention?
B. Does he succeed? What, specifically in terms of facts, examples, etc., can you cite to support this conclusion? Have other critical evaluations agreed or disagreed with yours? How?

NOTE: The above outline is a modification of an outline for a critical review which has been circulating in the department for some years. Source, unknown; success, rather encouraging.

SYLLABUS FOR ENGLISH COMPOSITION
101-102

DUQUESNE UNIVERSITY

GENERAL REGULATIONS

1967-1968

STANDARD MANUSCRIPT FORM:

All themes must be written on white, plain or wide-ruled, eight and one-half by eleven inch paper.

All themes must be double-spaced.

All themes must be written on one side of the paper only.

All themes must have an inch-and-a-half margin *all around the page.*

Where documentation is required, all themes must conform to the regulations stated in the *Modern English Handbook,* pp. 430-436.

Except for the research paper, the student's name, the course title and section number, and the date and theme number should be written on the *back* of the last page in the upper right-hand corner. The theme should then be folded lengthwise before it is submitted.

IN-CLASS THEMES:

All themes must be written in blue or black ink. *Themes written in pencil will not be accepted.* Handwriting must be legible. Minor corrections should be made *by drawing one line through* (not scribbling over) the error.

OUT-OF-CLASS THEMES:

All themes assigned to be written outside of class must be typewritten. The ribbon of the typewriter should be dark, and the keys of the typewriter should be clean. All typographical errors must be neatly corrected. No themes are to be submitted on onionskin paper.

THE RESEARCH PAPER:

The regulations regarding standard manuscript form, including those for out-of-class themes, continue in effect, except that the research paper should not be folded and the student's name and the course title and number should be indicated on a separate sheet of paper. This becomes the title page on which the title should appear in appropriate form centered on the page with the other information entered in the lower right-hand corner.

PROMPTNESS IN WRITTEN ASSIGNMENTS:

All assignments must be submitted on the designated due date unless prior permission for an extension has been granted by the instructor. Absence from class on the day an assignment is due will not be considered a valid reason for submitting it late. Final grades will be adjusted to account for any assignment not submitted.

THEME REVISION:

Any deficient theme that in the opinion of the instructor would profit from revision must be submitted in revised form within one week after the theme has been returned to the student. Revisions must be accompanied by an outline of the theme and the original draft. *Under no circumstances is a student permitted to retain a corrected theme, either during or at the end of the course.*

FAILURE TO CONFORM TO THESE STANDARDS WILL BE CONSIDERED A VALID REASON FOR REDUCTION IN GRADE.

CLASS ATTENDANCE:

The English Department believes that regular class attendance is an important aspect of the learning process. At the discretion of the instructor, students who have been absent from class for twice the number of class meetings per week may be excluded from the course and readmitted only upon written authorization obtained by the student from the Department Chairman.

THE LIBRARY:

In pursuing research, the student is expected to be familiar with good library conduct. The abuse of library material will result in severe disciplinary action. The professional members of the library staff are prepared to assist the student with any problems he may encounter in his research. *The student is expected, however, to be thoroughly familiar with the Library Manual.*

PLAGIARISM:

The failure to document the use of or reliance upon source material – *as well as cheating in any form* – is at all times a serious breach of good academic standards and will be treated accordingly. Plagiarism or cheating will result necessarily in failure for the assignment in which it occurs and, at the discretion of the instructor, failure for the course. In cases of wanton or flagrant attempts to use as one's own the work of another, a recommendation of dismissal from the University is in order.

WHEN PREPARING WRITTEN ASSIGNMENTS,
THE STUDENT IS ADVISED TO REVIEW
THE PRINCIPLES ENUNCIATED IN THE
GRADING SCHEDULE ON THE
INSIDE BACK COVER OF THIS SYLLABUS.

English Composition 101

REQUIREMENTS:

The general aims of English Composition 101 are the improvement of reading and writing skills through a study of the nature of the English language and the practical application of its use. The particular objectives of the course are incorporated in the scheduled weekly units of work.

All students of English Composition 101 are expected to familiarize themselves with the specific details of those regulations appearing on pages one and two of this syllabus.

Six themes and one long research paper are required for this course. Instructors will also assign appropriate exercises for specific units of work.

REQUIRED TEXTS:

Barry, James D. and William U. McDonald, Jr. *Language into Literature.* Chicago, 1965.

Gorrell, Robert M. and Charlton Laird. *Modern English Handbook, 4th. ed.* Englewood Cliffs, N.J., 1967.

Webster's Seventh New Collegiate Dictionary. Springfield, Mass., 1963.

WEEKLY UNITS OF WORK

	SUBJECT MATTER	READING REQUIREMENTS	WRITING REQUIREMENTS
1	Orientation; Review of Syllabus; The Nature of Language; Language Change and the History of English	Barry and McDonald: pp. 1-85	Theme #1 in class* (Thursday/Friday)
2	History of English (cont'd.); Introduction to Research Paper	Gorrell and Laird: pp. 400-463	Theme#1 discussed (Tues./Wed.) Theme #2 assigned (Tues./Wed.) Research paper assigned (Thursday/Friday)
3	The Structure of English	Barry and McDonald: pp. 88-106; 106-114	Gather material for research paper Theme #2 due (Tues./Wed.) Barry and McDonald: Exercises p. 114 (Thursday/Friday)
4	The Structure of English (continued)	Barry and McDonald: pp. 115-119; 120-133	Theme #2 discussed (Mon./Tues.) Barry and McDonald: Exercises pp. 119-120 (Wed./Thurs.) Gather material for research paper
5	The Structure of English (continued)	Barry and McDonald: pp. 120-133 (continued); 134-141	Barry and McDonald: Exercises p. 133 Gather material for research paper
6	The Structure of English (continued)	Barry and McDonald: pp. 134-141 (continued); 141-147; 152-153	Theme #3 assigned (Mon./Tues.) Barry and McDonald: Exercises pp. 140-141 (Mon./Tues.) Research paper note cards due (Thursday/Friday)
7	The Structure of English (continued)	Barry and McDonald: pp. 141-147 (continued)	Theme #3 due (Mon./Tues.) Barry and McDonald: Exercises pp. 147-150 (Mon./Tues.); pp. 150-154 (Thurs./Fri.) Work on research paper
8	The Structure of English (continued)	MID-SEMESTER EXAMINATION (Thursday/Friday)	Theme #3 discussed (Mon./Tues./Wed.) Work on research paper

**Weekday designations in Writing Requirements column reflect the comparative timetable for assignments in MWF and T Th sections of the course.*

9	English Usage	Barry and McDonald: pp. 155-171; 189-198; 198-233; 234-248	Work on research paper Research paper bibliography due (Thursday/Friday)
10	Language and Literature; Prose Style	Barry and McDonald: pp. 254-268; 283-284	Theme #4 in class (Mon./Tues.) Organize research paper material
11	Prose Style (continued)	Barry and McDonald: pp. 289-291; 311-402; 299-301	Barry and McDonald: Exercises p. 291 (Mon./Tues.) Research paper outline due (Wed./Thurs.) Barry and McDonald: Exercises pp. 301-305 (Thurs./Fri.) Theme #5 assigned (Thurs./Fri.)
12	Prose Style (continued)	Barry and McDonald: pp. 306-308; 310-315	Barry and McDonald: Exercises pp. 309-310 (Mon./Tues.) Theme #5 due (Wed./Thurs.) Draft complete research paper
13	Prose Style (continued)	Barry and McDonald: pp. 326-330; 390-394	Theme #5 discussed (Mon./Tues.) Barry and McDonald: Exercises pp. 330-331 (Wed./Thurs.) Research paper due (Thurs./Fri.)
14	Prose Style (continued)	Barry and McDonald: pp. 394-399	

CHRISTMAS VACATION

15	Language into Poetry	Barry and McDonald: pp. 403; 404; 405-408	Theme #6 assigned (Tues./Wed.) Barry and McDonald: Exercises pp. 405; 406; 407; 408
16	Language into Poetry (continued)	Barry and McDonald: pp. 409; 413; 414-416; 418-420; 421; 424-425; 447	Theme #6 due (Mon./Tues.) Barry and McDonald: Exercises pp. 409-411; 413-414; 416-417; 420-421; 422; 425; 447-448

ENGLISH COMPOSITION 102

REQUIREMENTS:
English Composition 101 or its equivalent is a prerequisite for English Composition 102.

While the subject matter of this course is literature, English Composition 102 continues to emphasize the development of writing skills. All written assignments, quizzes, and examinations, therefore, will be graded for form as well as for content. The student is expected to demonstrate the same care in writing submitted for credit as is demanded in English Composition 101.

All students of English Composition 102 are expected to familiarize themselves with the specific details of those regulations appearing on pages one and two of this syllabus.

Six themes and one long research paper are required for this course. Instructors at their discretion may also require occasional quizzes based on assigned readings.

REQUIRED TEXTS (listed in order of use):

Montague, Gene and Marjorie Henshaw. *The Experience of Literature.* Englewood Cliffs, N.J., 1966.
Roberts, Edgar V. *Writing Themes About Literature.* Englewood Cliffs, N.J., 1964.
Greene, Graham. *The Power and the Glory.* New York, 1967.
Bolt, Robert. *A Man for All Seasons.* New York, 1967.
Homer. *The Iliad.* Trans. Richard Lattimore. Chicago, 1963.
Sir Gawain and the Green Knight. Trans. James L. Rosenberg, New York, 1962.

RECOMMENDED TEXTS:
Danziger, Marlies K. and W. Stacy Johnson. *An Introduction to Literary Criticism.* Boston, 1961.
Eastman, Richard M. *A Guide to the Novel.* San Francisco, 1965.
Whitman, Robert F. *The Play Reader's Handbook.* Indianapolis, 1966.
Bloom, Edward A., Charles H. Philbrick and Elmer M. Blistein. *The Order of Poetry.* New York, 1961.
Thrall, William and Addison Hibbard. *A Handbook to Literature,* revised and enlarged by C. Hugh Holman. New York, 1962.

WEEKLY UNITS OF WORK

	SUBJECT MATTER	READING REQUIREMENTS	WRITING REQUIREMENTS
1	Orientation; Review of Syllabus; Introduction to Literature: Conventions and Modes	Montague and Henshaw: pp. 1-16 Roberts: pp. xvii-xxiv; 1-15	Theme #1 assigned (Mon./Tues.)* Research paper assigned (Mon./Tues.) Theme #1 due (Wed./Thurs.)
2	Narrative: Plot{Point of view Narrative structure Characterization Setting Symbol Tone, Atmosphere Theme	Montague and Henshaw: Benson, "The Overcoat" Conrad, "The Lagoon" Maugham, "The Colonel's Lady" Hemingway, "A Clean, Well-Lighted Place" Erno, "Indian Fighter" O'Connor, "A Good Man is Hard to Find" Roberts: pp. 33-40; 76-83; 41-48; 84-95; 96-101	Theme #1 discussed (Mon./Tues.) Theme #2 assigned (Thurs./Fri.) Prepare research paper bibliography
3	Narrative (continued) Application to poetry and longer prose forms	Montague and Henshaw: "The Modes of Poetry," pp. 135-137 Selected poems, pp. 137-158 (instructor will assign specific titles.) Greene: *The Power and the Glory*	Theme #2 due (Tues./Wed.) Prepare research paper bibliography
4	Narrative (continued) Longer prose forms	Greene: *The Power and the Glory* Roberts: pp. 23-34; 126-140	Theme #2 discussed (Mon./Tues.) Prepare research paper bibliography Research paper bibliography due (Thurs./Fri.)
5	Drama: Introduction; distinguished from narrative; dramatic conventions: symbol, character, plot	Montague and Henshaw: pp. 219-225 Williams: *The Glass Menagerie*	Theme #3 in class (Thurs./Fri.) Gather material for research paper
6	Drama (continued)	Bolt: *A Man for All Seasons* Montague and Henshaw: "Dramatic Poetry," p. 158; Selections, pp. 158-167 (Instructor will assign specific poems)	Gather material for research paper
7	Lyric: Introduction to poetry; poetic forms and conventions: diction, rhythm, and meter	Montague and Henshaw: pp. 123-135 (Instructor will assign specific poems, pp. 195-218) Roberts: pp. 64-75; 102-125	Gather material for research paper Theme #4 assigned (Wed./Thurs.)

* *Weekday designations in Writing Requirements column reflect the comparative timetable for assignments in MWF and T Th sections of the course.*

8	Lyric (continued): The sonnet	Montague and Henshaw: pp. 168-169 Selections, pp. 170-176 (Instructor will assign specific poems) Roberts: pp. 151-160	Theme #4 due (Mon./Tues.) MID-SEMESTER EXAMINATION (Thurs./Fri.)
9	Lyric (continued): The pastoral; the ode; the elegy	Montague and Henshaw: pp. 177-195 (Instructor will assign specific poems)	Gather material for research paper Research paper outline due (Thurs./Fri.)
10	Lyric (continued): Poetry: further considerations	Montague and Henshaw: pp. 195-218 (Instructor will assign specific poems) Roberts: pp. 49-56; 57-63	Prepare first draft of research paper
11	The Generic Approach to Literature: Epic	Homer: *The Iliad*	Complete final draft of research paper Research paper due (Thurs./Fri.)
12	Romance	*Sir Gawain and the Green Knight*	Theme #5 in class (Thurs./Fri.)
13	Tragedy	Montague and Henshaw: Sophocles, *Antigone* Shakespeare, *Othello* Roberts: pp. 141-150	Theme #6 assigned (Mon./Tues.)
14	Comedy	Montague and Henshaw: Wilde, *The Importance of Being Earnest* Thurber, "The Secret Life of Walter Mitty"	Theme #6 due (Mon./Tues.)
15	Review	Roberts: pp. 151-160	

GRADING SCHEDULE FOR ENGLISH COMPOSITION 101-102

The following grading schedule is constructed to conform to standards of effective composition as stated in the *Modern English Handbook*. It is intended to suggest fundamental principles of composition and to provide the student with a guide to analyze his own writing and to assist him in his theme revisions. Obviously neither comprehensive nor definitive, it is to be interpreted and used with discretion. Because of the many variables inherent in written composition, the grading schedule does not presume to control all aspects of its evaluation. The weak student, mistaking a verbal for a verb in predication, for example, may not know that he is writing a sentence fragment; the good student may discover that emphasis can be achieved by the judicious use of an "incomplete" sentence structure within a paragraph. A theme, on the other hand, *illegibly written or written in pencil, not properly proofread, or otherwise poor in appearance,* clearly does not meet the minimal standards for acceptable college work.

Because spelling in accordance with accepted forms is one of the most frequently demonstrated marks of the educated man, careless misspellings or a recognizable lack of concern for proper form in written English words should be penalized in academic writing. Inconsistent spellings or numerous misspellings are grounds for failure on an assignment. Spelling errors will be called to the attention of the student, and serious errors, when they give evidence of such need, will be both noted and accompanied by an appropriate reduction in grade. For purposes of this course, *Webster's Seventh New Collegiate Dictionary* is the final authority on spelling.

Numbers in parentheses below refer to sections in the *Modern English Handbook.*

- I. Any theme may receive the grade **F** automatically if it is not written in accordance with standard manuscript form or if it contains any one of the following:
  - A) A sentence fragment (12)
  - B) A fused or run-together sentence; a comma fault or splice (25b)
- II. To receive the grade **D** a theme should:
  - A) Have over-all unity; *i.e.*, it should adhere to its announced subject (1;2)
  - B) Have adequate paragraph organization
    - 1) Unity, coherence, and development (3;4;5)
    - 2) Topic sentences (except where topic is clearly implied) (2-4; 2-5; 2-6; 2-7)
  - C) Be relatively free from errors in
    - 1) Grammar
      - a) Confusion of adjective with adverb (16e)
      - b) Agreement of related parts (17h-n)
      - c) Form of pronouns (27)
      - d) Consistency in use of tense and pronoun (27)
      - e) Use of verb forms (27)
      - f) Position of modifiers (16b)
    - 2) Customary usage (27-1, 2)
    - 3) Mechanics
      - a) Use of apostrophe (26b)
      - b) Punctuation (25)
- III. To receive the grade **C** a theme should meet all requirements for the grade D and in addition should:
  - A) Have theme organization (6-8)
  - B) Have adequate transitions, introductions, and conclusions (8)
  - C) Be relatively free from errors in
    - 1) Coordination and parallelism (15)
    - 2) Subordination (16)
    - 3) Predication (13)
- IV. To receive the grade **B** a theme should meet all requirements for the grade C and in addition should:
  - A) Have superior paragraph organization and development through the use, *e.g.*, of a variety of paragraph patterns
  - B) Have refined sentence structure
    - 1) Rhetorical facility, *i.e.*, a fluent style which expresses the thought most effectively
    - 2) Fluency achieved by effective transitions and by effective arrangement of thoughts within the sentence
    - 3) Variety in length and form
  - C) Be relatively free from
    - 1) Participial sentence endings
    - 2) Jargon and journalese (27)
    - 3) Overuse of "this" and "so" (27)
    - 4) Monotonous repetition of verb forms
    - 5) Use of indefinite "you"
    - 6) Inconsistency in style and tone (19b)
    - 7) Wordiness (21a)
    - 8) Trite or hackneyed expressions; cliches (27)
- V. To receive the grade **A** a theme should meet all the requirements for the grade B and in addition should have:
  - A) Originality in the conception and presentation of a topic that is both effectively restricted and thoroughly developed
  - B) Variety of length and type of paragraph adjusted to the purpose, tone, and scope of the paper
  - C) Exceptional rhetorical facility

JOHN CARROLL UNIVERSITY
Department of English

Syllabus for En 1 Ohio Revised September, 1966
Reprinted September, 1967

NOTE: The first half of the freshman year in English is differentiated into four levels--review, normal, advanced, and honors; the second half is divided into normal, advanced, and honors. Both En 1 and En 3, therefore, are preparation for En 2, and they must be closely integrated with En 2. Every teacher, consequently, must be conscientious in following the syllabus so that En 1 and En 3 can organically lead into En 2.

In the Evening College, part of the first class is devoted to administration of a standarized test in English mechanics and usage.

The general purpose of this revised syllabus and the revised freshman English program in En 1, 2, and 3 is to achieve a simpler effectiveness: maximum simplicity creating maximum effectiveness. In accordance with this purpose, the paragraphs concerning the purpose, the procedure and the matter of the freshman English courses will be simple and brief.

I. Textbooks Required:

1. Webster's Seventh Collegiate Dictionary, 15th ed., Springfield: G.C. Merriam Company, 1965. (hereafter referred to as WD)
2. A New Outline for Dictionary Study. Springfield: G.C. Merriam Company, 1965. (referred to as NODS)
3. William Strunk and E.B. White, The Elements of Style. New York: The Macmillan Company, 1959. (referred to as SW)
4. Daniel Pearlman and Paula Pearlman, Guide to Rapid Revision. New York: The Odyssey Press, 1965. (referred to as GRR)
5. William Coyle, Research Papers. New York: The Odyssey Press, 1965 (referred to as RP)
6. Cleanth Brooks, John Thibaut Purser, and Robert Penn Warren, An Approach to Literature, 4th ed., revised. New York: Appleton-Century-Crofts, 1964.
7. The Study of English at John Carroll University (pamphlet procured from the secretary and distributed by the teacher).
8. Recommended for Supplementary Use:

   Edwin L. Petersen, Contemporary Composition. Chicago: Science Research Associates, 1963.

   This series of 510 transparancies, which is divided into 24 lessons, and treats the main aspects of rhetoric, grammar, and punctuation, can be used very effectively in presenting graphic, multi-colored examples of the matter taken up in The Elements of Style and The Guide to Rapid Revision. The transparancies are designed to be used with the portable or large overhead projector. A portable projector is in the English office and the series of transparancies is in the office of the freshman committee chairman.

II. Specific Purposes for En 1

A. The primary purpose of En 1 is to enable the student to write clear, graceful, and effective expository prose. The ability to write this way implies a knowledge of the mechanics of writing and the rules of rhetoric, but neither mechanics nor rules should be ends in themselves. In accordance with this simple purpose we have chosen simple books, The Elements of Style and Guide to Rapid Revision, that we believe will help the student to assimilate the means of achieving effective style. This course does not assume to teach the student all the aspects of writing he may not have learned in secondary school. It is designed to teach the substantial points of rhetoric and so enable him to develop his own effective style.

B. The second and supplementary purpose of En 1 is to enable the student to write effectively by means of critically analyzing, evaluating and humanly responding to outstanding examples of expository prose which are included in An Approach to Literature.

C. The final purpose is to enable the student to conceive, gather proper material for, organize and write a research paper.

III. Procedure and Assignments

A. Because it will be the most fundamental tool he will have in reading and writing, in developing his vocabulary, and in perfecting his spelling, it is suggested that the dictionary be explained to the students in terms of the explanatory chart on pp. 12-13 in A New Outline for Dictionary Study. The exercises in NODS may be used at the instructor's discretion.

B. It is suggested that the teacher try to think out for himself the answers to such questions as "What is language?" "What is its significance to man?" and "Why should the student want to read it and write it well?" By the teacher's thinking of these problems, by his interest in confronting them and by his discussing them with his students, will students be motivated to read language with perception and write it with cogency.

C. It is suggested that the teacher begin the teaching of writing by helping the student savor the word in the sentence. He may partially achieve this end by giving the student a taste for the fullness of image, a sense of sonic movement and an example of verbal concentration in terms of a short poem, such as "Bells for John Whiteside's Daughter," contained in An Approach to Literature.

D. The teacher is asked to familiarize himself thoroughly with the Guide to Rapid Revision. In turn, the student should familiarize himself with the content and the symbols that stand for each aspect of the content within this book. It is intended that this succinct pamphlet will enable the student organically, rather than mechanically, to perfect his style in terms of grammar, punctuation and mechanics. It also includes items on rhetorical structure and diction such as transition within and between paragraphs and the meaning and tone of words. It is designed to teach the student, briefly and accurately, how to revise his errors in composition and includes almost every error that he will make in writing.

In correcting a weekly theme, the teacher will put the proper symbol next to the error made by the student and the student will revise his paper in accordance with the matter symbolized in GRR. The student will return the revised theme to the teacher, and the teacher will review the paper with an eye to the student's revision.

With every weekly theme handed to the teacher, the student should attach a rough draft of the theme. And until the student maintains a "C" average in composition, he will hand in a first and second draft of the final form of the theme. The teacher is not required to go over these drafts in detail, but to see that they are truly done. Thus, there will be drafts before the theme and revision after. The written assignments in the first half of En 1 should begin with the composition of a sentence of personal response, follow with the paragraph of personal exposition (about 200 words) and conclude with the personal expository essay (about 400 words).

If the teacher wishes, he may give an in-class theme and, in a subsequent class, an in-class revision of that theme according to GRR, but this book is designed to eliminate much in-class instruction on mechanics.

The teacher will notice a progress chart concerning composition errors and spelling at the rear of GRR. The student should keep an accurate record of his errors in this chart, so that both he and the teacher will have a specific record of his achievement or failure. It is recommended that the teacher have one conference with each student during each half of the semester.

E. In the first half of En 1 the teacher should concentrate in class upon The Elements of Style. The Guide to Rapid Revision, as noted above, is to be used for out-of-class revision. The order of the chapters as given in ES seems to be the order which the teacher should follow. As mentioned above, this book is simple, accurate and direct to make the teaching and the learning of writing simpler that it usually is.

When the teacher begins the second chapter of ES, he may also start using Section I of "Discursive Prose" ("The Personal Essay") in An Approach to Literature. It has been our experience in teaching highschool and college students to write that there should be an oscillation between the theory and practice of rhetoric. Thus, it is recommended that when the students have reached the saturation point in theory (ES)--this may be in a single period--that the teacher move to an example of what he is talking about in the essays of AL. In beginning each part of AL the teacher is asked to discuss the introduction with the students and to use the critical comment which accompanies each selection.

Section II of "Discursive Prose"("Essays of Idea and Opinion")may be gone into at the teacher's discretion. Section III "Critical Essay" of the same part should be kept for the second half of En 1 when the student will take the research paper and for the beginning of En 2 when he will concentrate upon critical and appreciative response to the genres of world literature.

F. Generally speaking, the student should be given at least one written assignment a week, and at least one quiz a week. This quiz should cover the material that has been taught by the teacher and should have been learned by the student during the week. If daily quizzes and assignments seem more feasible in a particular situation, the teacher is free to give them daily. Along with the quizzes and assignments noted, the student will be given two formal tests, one mid-semester and one at the end of the semester. The students' writing ability is to be stressed in each of these tests.

In general procedure and in terms of summary, it seems best to work from a notion of what language is to language in a sentence (as illustrated in the intensity of a short poem), to language in a paragraph (200 words), to language in the personal essay (400 words), to language in the essay of idea (400-500 words), and finally to language in the research paper which is taken in the second half of En 1.

G. After the mid-semester examination, the teacher should make a list of topics to be chosen by the students for a research paper. He should then move into an investigation of Research Papers by Pearlman and Pearlman. This book is clear, well-organized and complete. It also contains lucid examples of its theory and helpful commentary opposite each page of its model research papers. The best order to follow is the order given in the book. Discussions and quizzes should be given on each chapter of RP so that the teacher can be sure that the student has read and digested the material.

Topics should be assigned in a way that will help to obviate copying, and for the same purpose teachers should inform one another of these arrangements. Study of Research Papers should be supplemented by such assignments as these, which will also serve as additional safeguards: (1) preliminary bibliography; (2) reading notes; (3) preliminary tabular-sentence outline and statement of purpose; (4) revised bibliography and outline; (5) rough drafts. Uniform adherence to the mechanics of Research Papers is a departmental policy. The paper specified for the term papers and stocked in the bookstore is twenty-pound bond. Both 3 x 5 and 4 x 6 cards are stocked; teachers have their option about the size they require. So that the assignment can be completed within the time allotted, a length of 2,000 to 2,500 words is recommended. The term papers should be carefully corrected and graded, and students should have an opportunity to examine the corrected papers. After such examination, the papers are to be recalled by the teachers, filed, and ultimately destroyed by them.

H. The study of the research paper seeks these goals: (1) the ability to conceive a paper in its elemental matter and form (2) familiarity with the basic procedures and tools of library investigation; (3) ability to reduce the literature on a given topic to systematic notes; (4) ability to organize data into a logical tabular-sentence outline; (5) ability to write a report in coherent, objective, and conventionally documented form.

I. Further reading and analyzing of essays from "The Essay of Idea and Opinion" and "Critical Essay" (AL) may be done in conjunction with the study of RP, in order to give the students a further idea of lucid and creative procedure in the writing of expository prose. The discussions and exercises at the end of each essay will help to stimulate an interchange of ideas between the students and teacher.

III. Grading

In each week's work, the theme or actual writing will count twice as much as the other work done. Thus, the written work during the semester will compose two-thirds of the overall mark. The mid-semester test should count as the equivalent of two weeks work and the final test as the equivalent of three weeks work. Thus the student will be judged primarily on the consistency of his weekly work rather than on a two-hour test. The final form of the research paper should count as the equivalent of four weeks work. These are guide-lines for grading, not absolutes.

JOHN CARROLL UNIVERSITY
Department of English

Syllabus for En 2

Revised September, 1966
Reprinted September, 1967

Preliminary remark:

En 2 may well be the most important course that you will teach and the most important course that the student will take. The reason for this can be seen in the statement of the course's purposes. Furthermore, many of the students that you will teach may never again have the opportunity, the interest, or the time to live so deeply through literature. In literature man shapes out his response to existence, and there is nothing more telling than experiencing this response--especially when a great artist brings all of the weight of his genius and being to bear upon the blankness of a page.

I. *Textbooks Required*:

1. *Webster's Seventh Collegiate Dictionary*, 15th ed. Springfield: G.C. Merriam Company, 1965. (hereafter referred to as *WD*)
2. Daniel Pearlman and Paula Pearlman, *Guide to Rapid Revision*. New York: The Odyssey Press, 1965. (referred to as *GRR*)
3. Cleanth Brooks, John Thibaut Purser, and Robert Penn Warren, *An Approach to Literature*, 4th ed., revised. New York: Appleton-Century-Crofts, 1964. (referred to as *AL*)
4. *Approaches to the Novel*, Robert Scholes, ed. San Francisco: Chandler Publishing Company, 1961.
5. Paperback novel to be used with *Approaches to the Novel*.

II. *Purpose*

A. To bring the student to an open apprehension of life through the genres of world literature, and thus help to develop him as an emotionally warm, intellectually strong and morally whole human being.[1]

B. The aesthetical evaluation of selections of literature through humanly responsive and critically astute writing.

III. *Procedure and Assignments*

A. The general procedure of the course will be to move from the poem (in *AL*) to the short story (in *AL*) to the novel (paperback) to the drama (in *AL*). The first half of En 2 will be devoted to the poem and the short story, the second half to the novel and the drama. Thus, the movement of the course will be from the most concentrated form of literature to the most extended. The exception of this progression will be the drama which is less disperse and extended than the novel, but is placed at the end of the course because it does not organically develop from the short story. The order to be followed in the treatment of the poem is that in *AL*. The teacher will not be able to treat all the poems of each section--as he will not be able to treat all the selections from the other genres--but he will pay special attention to the critical comentary that accompanies each section and will attempt to discuss the poems he selects in depth. Depending, in part, upon the teacher's interest and committment to his task will the student respond livingly or dully to literature. Along with the reading assignments each day, the student will hand in one writing assignment of 400-500 words each week. He will also hand in a draft with this theme and will revise it in accordance with the corrections of the teacher. The symbols of the GRR are still to be used in relation to the corrections of themes.[2] If the teacher wishes to assign a longer paper that will include the apparatus of a research paper, he will have the student follow the form prescribed in Research Papers by Pearlman and Pearlman. The weekly written assignment should embody the student's human sensitivity, his critical astuteness, and his sense of expository order.

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[1] The moral man is conceived, here, as he who is able to bring into full and harmonic act the total and properly integrated powers of his being.

B. In the short story, the order for the teacher to follow is that given by the book. It will be noticed that this order is not haphazard but deliberate, that it moves, generally, from the simple to the complex story and that it treats the story in its aspects of tone, point of view, character, plot, conflict, space, time, pace, etc. The long short story or novella organically leads into the novel. Preceding either the treatment of the short story or the novel, the teacher should have discussed with the students the introduction to fiction as contained in AL.

C. After the mid-semester examinations, the teacher should move into the consideration of the novel. In using Approaches to the Novel, it is suggested that four essays be assigned and discussed in this order: (1) Austin Warren's "The Nature and Modes of Narrative Literature," (2) R.S. Crane's "The Concept of Plot," (3) Lionel Trilling's "Manners, Moral and the Novel," and (4) Mark Shorer's "Technique as Discovery." By following this order, the student will progress from the nature of the novel to its structure, and then to the complex reality that is given shape in the style of the artist.

Subsequent to the consideration of these essays, the novel itself should be assigned for thoughtful reading. The appreciation and evaluation of the novel should be done in the light of the essays read; however, the discussions and specific assignments are left to the creativity of the teacher.

In the last quarter of En 2 the drama should be taken. The introduction to the drama and the discussions and exercises contained in AL will help in generating a dialogue between the student and teacher.

IV. Grading

Most of the student's grade should depend on his weekly work, especially on the written assignments. The norms for grading and for estimating the relative worth of a week's work, the mid'semester exam and the final exam are generally those set down in the En 1 syllabus. The student's ability to write humanly responsive, critically astute and stylistically organized weekly themes should be the primary measure of his worth as a freshman English student.

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[2] As noted in En 1 syllabus.

JOHN CARROLL UNIVERSITY
Department of English

Syllabus for En 3 Revised September, 1967

NOTE: Since En 3 is closely integrated with En 1, every teacher of En 3 must conscientiously follow the syllabus so as to insure the organic development of En 3 into En 2. Teachers of En 3, therefore, must fulfill the requirements (except as listed in III, below) of the syllabus for En 1.

I. Objectives:

This course meets four periods a week and carries three credit hours. Designed to meet the needs of students whose placement scores in English indicate the necessity of supplementing the normal program in freshman English, it provides additional study of the fundamentals ordinarily supplied by the primary and secondary schools. En 3 therefore has the same objectives and expectations as En 1 but adds to them extra work in grammar, punctuation, spelling, and mechanics.

II. Textbooks:

The same textbooks are used as in En 1 plus the following workbook: Correctness and Precision in Writing, Grant, Bracher, Duff, Second Series, Form B. Also recommended for supplementary use is Contemporary Composition, Edwin L. Petersen, Chicago: Science Research Associates, 1963. This series of 510 transparancies, which is divided into 24 lessons, and treats the main aspects of rhetoric, grammar, and punctuation, can be used very effectively in presenting graphic, multi-colored examples of the matter taken up in The Elements of Style and The Guide to Rapid Revision. The transparancies are designed to be used with the portable or large overhead projector. A portable projector is in the English office and the series of transparancies is in the office of the freshman committee chairman.

III. Procedure and Assignments

The successful handling of this course necessitates diagnosis of class needs by the teacher, as much attention as possible to individual needs, and a tailoring of sequence, schedule, and emphasis to the problems of the specific group being taught. For this reason frequent writing assignments are essential. The teacher should try as far as possible to achieve the standards sought by En 1 even though he necessarily might apply them by gradual stages during the course. By midsemester, however, minimum standards as specified in The Study of English at John Carroll University should be rigorously applied. Private conferences with students should be arranged for individual guidance. N.B.: Part of the first class of En 1 and En 3 in the Evening College is devoted to a standarized examination in English mechanics and usage.

IV. Other Matters:

The content of En 3, of course, is to be related to use of the workbook as frequently as possible. In other matters--tests, grading, content, and disposition of written work--the teacher is to be guided by the syllabus of En 1. Final examinations for En 3 are prepared by the individual instructors.

V. Course Content and Subject Matter:

A. Subject matter of En 1 (See En 1 Syllabus)
B. All sections of the workbook.

ENGLISH COMPOSITION

KANSAS STATE UNIVERSITY

Manhattan

The basic freshman English requirement at Kansas State University is six semester hours of composition required of students in all colleges. Each college, in addition, requires hours in the humanities, most of which are taken in introductory literature courses at the sophomore level.

The English Department offers several courses in freshman composition.

English Composition 1 (3 hours) I, II, S:

This course is a basic introduction to expository writing. General coverage includes the nature of an essay, units on dictions, sentences, and paragraphing, current usage, and specific forms of writing. Great attention is paid to exposition with papers required in autobiography, definition, analysis by classification and partition, and evaluation by standards. One unit is devoted to the statement of a problem and another to style and tone. Students ordinarily write about ten essays of varying length. Teachers discuss grammatical matters only incidentally and refer students with mechanical problems to the Writing Laboratory (see below).

English Composition 1A (5 hours), I:

Students receive five hours credit for this course, only three of which apply to graduation. The course combines the regular English Composition 1 curriculum plus two sessions per week devoted to developmental reading. Students are assigned to this course if their entrance test scores indicate a learning potential higher than their achievement in language arts. We presently offer three sections of this program with enrollment limited to 18 students per section. The sections are team-taught by experienced composition teachers and a reading specialist.

English Composition 1 Honors (3 hours), I, II, S:

This course, open to students from colleges other than Arts and Sciences whose entrance examinations rank them in the top 10% of entering freshmen, is a concentrated combination of both the regular English Composition 1 and 2 curricula. It covers exposition, argumentation, and narration, using the short story as the basis of study in narrative writing. The course is regularly taught by senior faculty members with the Ph.D.

English Composition 1 Honors A+S (3 hours), I:

This course, for students in the Arts and Sciences Honors Program, is open to A+S freshmen ranking in the top three percent of their high school classes. It is a composition course with concentration on writing about literature. Whereas the regular honors course continues concentration on exposition, this course is basically a study of classical rhetoric in its modern application. It is taught by Ph.D.'s volunteering and who continue the sequence through the second semester with the same students.

English Composition 2 (3 hours) I, II, S:

The course, a continuation of EC 1, continues emphasis upon forms of discourse. It begins with a unit on summary and paraphrase and moves on to discussion and exercise in interpretation, argumentation, synthesis, and narration. The argument unit does not stress formal logic study. The synthesis paper, replacing the research paper of tradition, teaches the student to synthesize ideas from one or several sources into a meaningful generalization amply supported by facts. Narrative writing, both of fact and fiction, builds on study of the short story. It emphasizes narrative technique rather than literary genre.

English Composition 2A (5 hours) II:

EC 2A, like EC 1A, combines the regular written composition with developmental reading. Only three hours of the credit counts toward graduation. Ordinarily, students in EC 1A do not continue in the sequence, space being reserved for freshmen who have had no training in developmental reading. Students needing additional help after EC 1A move into the Developmental Reading Laboratory (see below) for additional help.

English Composition 2 Honors (3 hours) II:

For students who have completed EC 1 Honors, this course is devoted to writing about literature. Each of the 8 sections begins with a six weeks unit on poetry and continues with study of other genres with case books. The additional fields are limited to a few areas. The course includes a research paper.

English Composition 2 Honors A+S (3 hours) II:

For students who have completed EC I Honors A+S, this course also begins with a six weeks unit on poetry. The remainder of the course is given to concentrated study of one literary genre, chosen by the instructor and the class, out of which grows an extended research paper. This course, though studying literature, is nevertheless a composition course with literature as the subject of discourse.

Writing Laboratory (No credit) I, II, S:

Writing laboratory is designed for students throughout the university but primarily freshman composition students. It is voluntary, though teachers recommend enrollment, and involves two hours a week of tutorial help. It concentrates on grammar and mechanics and, to a lesser degree, on organization for those students with inadequate background but with adequate potential.

Developmental Reading Laboratory (2 hours) I, II, S:

The developmental reading laboratory involves academic credit not counting toward degree requirements. It operates on an individual basis, concentrating upon diagnostic as well as remedial work. It is limited in enrollment to freshmen whose records indicate an unfulfilled potential in language arts. Several remedial elements are available, including speed reading where necessary.

Marquette University
Milwaukee, Wisconsin 53233

MARQUETTE UNIVERSITY

Wisconsin

The Lower Division Program in English is primarily literature-oriented but the development of compositional skills is allied with it in a sequence that covers the four semesters of Freshman and Sophomore English.

Freshman English - literary study in the types or genre approach, plus expository writing in selected assignments.

English 1 and 3: two-semester sequence, 3 credits each semester.

1: The aim of English 1 is to develop in the student a skill in the reading, analysis, appreciation and evaluation of two literary types (the short story and the novel) and also the skill of writing clear and effective expository prose which in content and form is considered at the level expected of a college student. No regular class time is devoted to grammar, punctuation, or any other mechanics; any student with difficulties in these areas is responsible for reviewing and learning the material. All writing assignments are related to the literature and reading done in the course, but include such basic kinds of development as comparison and contrast, classification and division, cause and effect. The aim is to have the rhetorical pattern used in an assignment grow from the problem to be solved.

2: The aim of English 2 is to continue the development of analytic and judgmental skills through the reading of two additional literary types (the drama and poetry). Writing assignments are again geared to the readings but introduce more complex writing problems, including the use and organization of research materials.

Placement procedure:

Advanced placement is generally given to students who score 5 or 4 in the English examination given in the Advanced Placement Program of the College Entrance Examination Board. They are also recommended in some cases for three additional credits. In some instances those who receive a grade of 3 in the English examination of the APP are also given placement, but not the additional credit.

Credit for college courses taken before graduation from high school:

The University has so far made no provision for any general acceptance of such courses.

Summer session offerings for high school graduates:

English 1 is usually offered.

Syllabus: English 1, 2, 3

1967 - 1968

UNIVERSITY OF MINNESOTA, DULUTH

Since English 1, 2, and 3 constitute a sequence course although taught in separate sections, instructors are expected to keep in mind the course aims as stated in this syllabus. The shifting of students from one section to another makes mandatory at least a limited standardization. Teaching methods, however, except as they are prescribed by the Department, are the prerogative of the instructor.

Class Meetings: Each instructor will meet his class as a whole on Monday, Wednesday and Friday of each week, and will use the Thursday hour at his discretion to meet the class as a whole, and/or to meet selected groups of students in tutorial sessions, and/or to counsel individual students having special problems.

Texts: Instructors are expected to make assignments in all of the prescribed texts. Additional texts may be ordered by individual instructors provided that

(1) the prescribed texts do not provide adequate material of the same kind;
(2) the approval of the Freshman Committee is obtained;
(3) the Committee is informed in the case of a controlled research booklet.

Note: (1) No instructor may order a text which another instructor has used in a previous quarter.
(2) Instructors should keep in mind the fact that it sometimes takes as long as three weeks for a book order to be filled.

Text Assignments: Instructors must follow the text assignments for each quarter. For example, an instructor in English 1 cannot give text assignments that belong in English 2 or 3. On the other hand, an instructor in English 2 may, if he wishes, go backwards and give a text assignment that properly belongs in English 1, and in English 3 he may give a text assignment that belongs in English 1 or 2.

Themes: Each student must write all of the assigned themes in order to receive a passing grade.

Theme Correction and Disposition: All themes must be corrected by the student and returned to the instructor. It is advisable to require that each theme be corrected and returned before the next is due.

Instructors should keep all themes at least through the next quarter and then destroy them. However, they may be returned to a student if he makes a written request which is granted by the Chairman.

Penalties: Each instructor should inform his classes that there are penalties for unexcused tardiness in submitting themes. The penalties, for example, might be as follows: (1) for failure to submit a theme at the designated time, deduction for one whole grade; (2) for submitting a theme after the next theme is due, one additional grade, and so on for each successive assignment.

Syllabus: English 1, 2, 3 - 1967-1968

Plagiarism: If the instructor suspects instances of plagiarism, he may increase the number of class themes at the expense of the number of outside themes. Since the charge of plagiarism is a serious one, the instructor should have concrete evidence before he confronts the student with it.

Examinations: Midterm examinations are optional. A final two-hour examination, however, must be given at the regularly scheduled time during examination week. This examination must include at least the writing of an essay. A reading examination based on the readings covered and/or a work or passage assigned for independent reading may be included in the final examination or given the last day of classes.

Audio-Visual Aids: The Department owns the following equipment for classroom use: opaque, overhead, movie, slide and film-strip projectors, a phonograph and two tape recorders. Instructors who use this equipment must sign the card in the workroom before removing the machine. The machine should be returned to the workroom as soon as possible.

Duplication of Material: The Department has ditto, mimeograph, and photocopy machines, which may be operated only by the secretarial staff. Material to be duplicated should be given to the secretary as far in advance as possible. Owing to the press of time, last-minute requests run the risk of not being filled.

Exemption Policy:

1. Entering freshmen who receive a score of three or above on the College Entrance Board Examination shall be exempted from all work in Freshman English.
2. Entering freshmen who receive an exemption rating on the basis of their entrance scores shall be exempted from all work in Freshman English.
3. First-quarter freshmen who receive an A shall be exempted from the second and third quarters.
4. Second-quarter freshmen who receive an A or who have received B's in both the first and second quarters shall be exempted from the third quarter.
5. Exempted students will be informed officially by the office secretary. No student should be informed by the instructor that he is being exempted.

Syllabus: *English 1, 2, 3* - 1967-1968

FIRST QUARTER: EXPOSITION

TEXTS: Moore: *Handbook of Effective Writing* (Holt, Rinehart and Winston, 1966)

Brooks and Warren: *Modern Rhetoric* (Harcourt, Brace and World, 1961)

Clayes and Spencer: *Contexts for Composition* (Appleton-Century-Crofts, 1965)

Dictionary: *Webster's New World* *OR*
Webster's New Collegiate *OR*
American College Dictionary

I. *Writing*:

Moore: To be used at will.
Brooks and Warren: Chapters 1, 2, 3, 4, 5, 7, 8, 9.
Chapters 10, 11 and 12 may be used at will.

The relative emphases in teaching the principles of writing are left to the instructor's discretion, since the needs of students in the several sections of the course may be expected to vary. But the instructor must demand that each student reach minimal proficiency in the areas listed below before he be allowed to pass first quarter Freshman English. The aim should be higher, but at least this much should be required for passing.

A. Organization of the whole paper

B. Organization of the paragraph

C. Sentence construction (e.g. elimination of fragments and run-on sentences or comma splices or comma faults)

D. Usage

1. Word usage and idiom (e.g., elimination of confusion in common words such as *accept* and *except*, *there* and *their*, and in common locutions such as *in regards to*, *being as*, *equally as good as*)
2. Mechanics (punctuation, spelling, capitalization, possessive case, etc.)

3. Grammar (pronoun agreement, subject-verb agreement, tense of verbs, etc.)

Five or six outside themes and one or two class themes should be assigned averaging 450 words each.

Syllabus: English 1, 2, 3 - 1967-1968

FIRST QUARTER: EXPOSITION (Cont.)

II. Reading:

Clayes and Spencer:

Section I (except Hayakawa, pp. 5-18).
Sections II and III (except Davis, pp. 92-101).
Sections V, VI, VII, VIII, IX, X.
Section XII.

III. First week schedule to be followed by all instructors:

Meeting 1. Aims, methods, materials. Prescriptions as to format, paper, ink, etc. Announce and prepare for class theme to be written during Meeting 2.

Meeting 2. Class theme. The topic ought to be simple, perhaps an expository essay based on personal experience.

Syllabus: English 1, 2, 3 - 1967-1968

SECOND QUARTER: EXPOSITION AND ARGUMENT

TEXTS:	McClennen:	Masters and Masterpieces of the Short Story, Second Series (Holt, Rinehart and Winston, 1960)
	Swallow:	Rinehart Book of Verse (Holt, Rinehart and Winston, 1963)
	Williams:	A Pocket Book of Modern Verse, Revised Edition (Washington Square Press)

I. Writing:

Moore: To be used at will.
Brooks and Warren: Chapters 6, 13, 14.
Chapters 10, 11, 12 may be used at will.

A. Use of evidence

1. Inductive and deductive reasoning
2. Illustration
3. Relevance

B. Formal research-paper technique

1. Use of secondary sources: essays from Clayes and Spencer, material from the library, or instructor's choice of controlled research volume.

2. Documentation: sufficient and consistent acknowledgment of sources.

Five outside themes and one or two class themes should be assigned, averaging 600 words each.

II. Reading:

Clayes and Spencer:

Pp. 5-18: Hayakawa
Pp.92-101: Davis
Section IV
Section XIII
Selections from first quarter may be used at will.

McClennan: Alexander--Mann, pp. 1-395

Swallow and Williams: To be used at will

III: First week schedule:

Meeting 1. Aims, methods, materials

Meeting 2. Class theme

Syllabus: English 1, 2, 3 - 1967-1968

THIRD QUARTER: EXPOSITION AND ARGUMENT

TEXTS: Those used in the first and second quarters, plus
Hamalian and Volpe: *Seven Short Novel Masterpieces* (Popular Library).

I. Writing:

Both Moore and Brooks and Warren may be used at will.

Concentration on an effective style and upon any other problems of composition that require attention.

A. The sentence

1. Parallelism
2. Subordination
3. Emphasis
4. Variety
5. Rhythm
6. Economy and precision

B. The word

1. Denotation and connotation
2. Levels of usage
3. Economy and precision

Four outside themes and one or two class themes, averaging 750 words each. At least one outside paper is to be based on research as specified for the second quarter.

II. Reading:

Clayes and Spencer:	Section XI Selections from first two quarters may be used at will
McClennan:	Mansfield--Woolf, pp. 396-562 Selections from the second quarter may be used at will
Swallow and Williams:	To be used at will
Hamalian and Volpe:	To be used at will

III. First week schedule

Meeting 1. Aims, methods, materials.

Meeting 2. Class theme.

UNIVERSITY OF MISSISSIPPI

ADVANCED STANDING

English 101

The University of Mississippi Department of English has a program through which certain students who have indicated both general academic excellence and superior ability in English are given an opportunity to earn credit for the first semester of freshman English by means of an Advanced Standing Examination. There is no charge for the examination, and eligible students may take it no matter what college or school in the University of Mississippi they may choose to enroll in.

Students who take and pass the examination are immediately given three hours of college credit with the grade of A or B for the introductory semester of the freshman course, English 101. They then register for an English 102 class with other students of high ability.

The test is given at the beginning of the orientation week each fall. One part requires the writing of a formal composition; the other consists of an objective test on English grammar, punctuation, mechanics, and spelling. Students who have been admitted to the University and who have qualified for eligibility on the basis of high scores on the American College Tests are notified in mid August.

Questions about the Advanced Standing Examination or the freshman English program should be directed to Dr. Gerald W. Walton, Director of Freshman English, Department of English, University, Mississippi 38677.

August 31, 1967

TO: All Instructors of English Composition

FROM: Gerald Walton

SUBJECT: General Statements about English 101

Remember that you are teaching freshman. A few months ago they were in high school. Most of them have little idea of what is to be expected of them in the university. Explain what you expect to teach them and what you will require of them. Make your assignments clear and as much as possible in advance. Be as firm as you like--but don't be hard-boiled, sarcastic, contemptuous, condescending. Only rarely will you have a student who is not willing to cooperate and to try to do what is required of him--if he understands it. Those students who don't care to work don't, and shouldn't, last long here.

Teaching freshman composition requires of the teacher first a precise definition of his objectives, and, second, firm discipline in following his planned program of instruction.

You should stress that students correct their errors of spelling, punctuation, usage, or grammar. At the same time, your primary objective in teaching composition is perhaps to bring the student to certain minimal levels of competency in writing clear, coherent, logical expository prose on subjects of significance.

In the first themes you receive you are going to find a wide range of writing skills: from themes that are muddled, unorganized, without content, flawed in punctuation, spelling, grammar, usage, to some that are good in almost every respect. You will find that some, perhaps many, of your students wrote little or nothing in high school and that some, a few, wrote much and received expert, constructive criticism. Most of your students will have had experience in writing somewhere between these extremes. One of your main challenges in teaching these students will be in reading and criticizing their writing to maintain a consistent sense of values, of balance, proportion, perspective. Errors in spelling, punctuation, and grammar are obvious and invite the slashing red pencil; freedom from these errors may by contrast be so satisfying that lack of content and structure may be overlooked.

To repeat, and to attempt to sum up, the English 101 course is to consist of a review of the fundamentals of grammar, usage, punctuation, and mechanics; some spelling drill and vocabulary work; reading and analyzing; careful work with paragraph organization and development; and training in the organization and writing of themes. The course is thus intended to provide a review of the student's high school training in English and to prepare him for English 102, which is largely a course of effective expository writing and introduction to literary types.

TO: All Instructors of English 101/102

FROM: Gerald Walton

SUBJECT: General Statements about English 102

1. TEXTBOOKS: Our books for the semester will be Interpreting Literature and the Harbrace Guide to the Library and the Research Paper. You will probably find it helpful also to use the Harper Handbook when you correct compositions or discuss points of grammar and usage.

2. SYLLABUS: I will not prepare a syllabus for the semester. There is probably more material in Interpreting Literature than any one class can read. I would suggest that you begin with page 715 and first work with biography and essays. From a discussion of these works you can help your students better understand rhetoric, style, development, and organization and hopefully help them in their composition writing.

In addition to being a "rhetoric" course, English 102 is an introduction to "types" course. You need not study one genre at a time, though. For example, you may wish to have your students read Conrad's essay on pages 843-45 and then read "Heart of Darkness." You will find many suggestions both in the book and in your Instructor's Manual.

3. THEMES: Please try to have students write at least eight themes during the semester. You may wish to use some of the Writing Suggestions from the Instructor's Manual. As suggested above, you will probably want to use rules from the Harper Handbook when you grade the themes.

4. TESTS: There will not be a departmental examination at the end of the semester. You will probably want to give three or four one-hour tests during the semester. If you are a teaching assistant, please file a copy of each test with me.

5. OUTSIDE READING: You may wish to assign other work during the semester. Let me know if you want me to place orders for you.

6. RESEARCH PAPERS: Most 102 students should be capable of fairly good work. Having learned to write well-developed compositions in English 101, they should now demonstrate their ability to handle a complex idea in a longer paper. I will be giving you information about the research papers later.

NORTHERN ILLINOIS UNIVERSITY

DeKalb

FRESHMAN ENGLISH

The freshman composition program at Northern Illinois University is composed of two courses, English 103 (Rhetoric and Composition) and English 104 (Composition and Literature).

In this program the English Department attempts to teach its students (1) to write more effectively and (2) to develop a standard of values for the judgment of literature. The first of these aims is pursued through the writing and revision of themes; the second through the study of literary models. In English 103 these models take the form of expository essays; in English 104 they are imaginative works of literature. The theme assignments for both courses are expository in nature, requiring analysis and organization of material. The final grade in these courses is primarily an evaluation of the student's ability to write college level prose, especially in a classroom situation.

Exemption

Students with outstanding high school records who make a satisfactory score on the ACT test are exempted from English 103. These students, as well as those who receive a grade of B or better in English 103, may apply to the Head of the English Department or to the Freshman English Committee for exemption from English 104. They must submit a term paper and, if it is satisfactory, pass a written examination on a reading list which covers poetry, drama, the short story, and a novel. Points considered will include the student's familiarity with and understanding of literature, the maturity of his writing, his experience and skill in literary analysis, and his experience and skill in handling the techniques of research. However, students eligible for exemption from English 104 usually enroll in sections reserved for them labelled English 104A. Exemption from English 103 and 104 fulfills the course requirements, but does not give credit hours toward graduation.

Conferences -- Writing Clinic

Each instructor schedules hours when he is in his office and available for conferences. Each student should have at least one conference during the semester with his instructor, and more than one if he has special difficulties. If necessary the instructor may refer him to the writing clinic.

ENGLISH 103 -- RHETORIC AND COMPOSITION

Textbooks

Because the major emphasis of English 103 is on the writing of effective prose, the textbooks are chosen to help the student with his writing problems. They include (1) a handbook of composition, to be used chiefly for individual assignments and independent study, (2) a collection of expository essays, to be used not only for assignments in close reading and analysis but also as models of expository writing and as a basis for expository theme assignments (see Appendix A for study aids), and (3) a college level dictionary. Some instructors may require additional texts.

Themes

Students will be expected to write a minimum of ten papers, at least half of them in class. By the end of the semester they should be able to write a 500-word theme in a class hour. The papers will be expository--that is, the kind of writing students will be called upon to do throughout their college career, in term papers, in essay examinations, in reports, and in future careers. The student who has an interest in creative writing may develop this interest in creative writing courses or in literary magazines sponsored by the English Department. In English 103 students will concentrate upon the mastery of exposition.

Instructors may require students to write their themes in a freshman theme booklet which may be purchased at the University Book Store. (See Appendix C.)

Standards

It is assumed that students who enroll in Freshman English have already mastered the minimum essentials of correct writing as taught in elementary school and high school. It is assumed that they can already spell and punctuate, and that they can write sentences which are structurally correct and free from such grammatical errors as faulty agreement, faulty pronoun reference, wrong case, dangling modifiers, shifts in subject and tense, etc. It is also assumed that their vocabulary is adequate for the needs of a college freshman. If a student has difficulty with these minimum essentials, he will be expected to overcome it through independent study. (See Appendix C for a list of minimum essentials.) His instructor will be glad to discuss the problem with him and make suggestions.

In reading each theme, instructors will first look for the thesis, or main idea. They will expect that idea to be unmistakably clear and to be developed logically and convincingly, with solid paragraphs and supporting details. On the whole, they will evaluate a student theme on the basis of its general worth and effectiveness. (See Appendix B for study aids.) Yet no matter how original and interesting it may be, if it is marred by faults referred to in the preceding paragraph, the student may expect his grade to be lower than it would otherwise be. Such errors seriously detract from the worth of a theme.

Grades

Themes will be graded A, B, C, D, or F. The grade takes into consideration both form and content. The average grade is C. This grade signifies that a theme is an adequate piece of college writing. The grade of C may be given to a theme which is free of grammatical errors yet is not outstanding in thought. Or it may be given to a theme which has a good central idea but is not above average in organization and expression. The C theme is an acceptable theme, however.

The grade of B signifies writing that is above average. The B theme is not only free of grammatical errors, but it also has some strong, positive qualities. The central idea is clear and well developed, the paragraphing is logical, the sentences are varied in structure, there are adequate transitions between sentences and between paragraphs, and words are used accurately. The B theme is a competent theme.

An A theme has the virtues of the B theme plus something more--perhaps it reflects originality and a flair for writing, perhaps the strength and confidence which come from knowledge of subject and mastery of the skills of writing.

The grade of D indicates writing which is below average. Its central idea may be unclear or inadequately developed, or it may fail to observe some of the minimum essentials of correct writing mentioned earlier. The D theme is not a satisfactory piece of college writing.

F is a failing grade. A theme is graded F either because it violates the minimum essentials of correct writing or because it fails to state and develop a central idea. If a student makes a grade of D or F in one or two of his first themes, he should not become discouraged. Instead he should analyze his problem, talk to his instructor, and try to improve.

Since an instructor must consider grammatical and rhetorical competence as well as the development of ideas, the theme grade represents his evaluation of an entire piece of writing. When there is a wide discrepancy between grammatical competence and content, he may assign one grade for each. If this discrepancy continues in theme after theme, the lower grade will prevail in the final record. In general, a theme is not satisfactory if either the grammar or content is substandard.

Plus or minus added to a theme grade may encourage a student or warn him, but it does not affect the final grade.

Appendix D reproduces a number of themes chosen by the English Department to illustrate freshman writing at various levels of competence. These have been marked and graded by members of the Department. Students should read these themes carefully, along with the corrections and comments, so that they will have an understanding of what is expected of them and will be prepared for the themes which they will write.

Proofreading

Careful proofreading of the original theme will keep the number of errors at a minimum. The difference between a mediocre paper and a good paper is often merely a matter of proofreading and revision. The student must become aware of the errors he is likely to commit, and then check each theme for these errors before handing it in.

Final Examination

In addition to the final class theme which is the major part of the final examination, students will take an objective examination designed to test their mastery of the minimum essentials as well as their rhetorical competence. (See Appendix C.) All students enrolled in English 103 will take the same examination at the same time. Scores on this examination will help instructors determine final grades in their courses. (See Appendix E for sample questions.) If there is any discrepancy between a student's score on the objective examination and his grade on the final class theme, the theme grade will carry greater weight.

Course Credit and Final Grade

To receive credit in English 103 students must fulfill all the assignments, including the writing and revision of themes. The final grade in the course will be determined not by a mathematical average of all grades, but chiefly by the level of proficiency achieved in the last few in-class themes. Improvement in writing skill is gradual and comes through practice, careful attention to details, and much rewriting and revision. A few poor theme grades at the beginning of the semester will not be held against a student.

Proficiency Examination

Students who receive an F in English 103 must re-register for the course. Students who make a grade of D in English 103 in this university (or in the equivalent to English 103 at another institution) are required to take and pass a Proficiency Examination in written English. This examination takes the form of an impromptu theme written in seventy-five minutes. (See Appendix F for a sample theme topic.) Normally this examination will be given once each term, on the second Tuesday of November, April, and July. Time and place of the examination are announced in the University Calendar. The examination may be taken during the sophomore or junior year only. A student who has not passed the examination by the end of his junior year (that is, before he completes 90 semester hours of work) will not be permitted to register for further courses in the University. A student may take this examination no more than three times.

Transfer students who enter as juniors and who earned a D in English 103 (or in the course equivalent to English 103) may also take the examination three times: during the regular time in November and April of their junior year, as well as in September of their junior year upon special request to the English Department. As with students who enter as freshmen, if such a student has not passed the examination by the end of his junior year (that is, before he completes 90 semester hours of work), he will not be permitted to register for further courses at Northern Illinois University.

Students who fail the examination are expected to attend the Writing Clinic regularly. Until they have passed the examination they will be permitted to carry a course load of no more than 14 semester hours so that they can handle this extra responsibility.

ENGLISH 104 -- COMPOSITION AND LITERATURE

Textbooks

Students will be introduced to some of the major works of English and American literature as expressed in the principal genres: the novel, the short story, drama, and poetry. Instructors may require an anthology containing representative examples of these literary types, or they may require a separate volume of each type--that is, a volume of poems, a volume of short stories, etc. Students will read these works for enjoyment and appreciation, will discuss them in class, and will use them as a basis for their themes.

Instructors may also require a resource book, to be used as a basis for the research paper. For independent reference students should continue to use the collegiate dictionary and their handbook of grammar.

Themes and the Research Paper

Students will be expected to write at least six short papers of approximately 500 words, at least half of them in class. Most of these will be critical papers related to the literature assignments. Although the fundamentals taught in English 103 are again emphasized in English 104, students will be encouraged to work toward a more sophisticated prose style.

In addition to the short papers, students will be required to write a documented research paper of approximately 2,000 words, probably on a literary topic. The research paper project will include instruction in the elementary techniques of research (bibliography and notetaking) and in the problems of preparing the paper itself (organization, documentation, and revision).

In evaluating the research paper, instructors will take into consideration the thoroughness of research, the care in documentation, and the effectiveness of writing.

Course Credit and Final Grade

As in English 103, students must fulfill all assignments in order to receive credit for the course. These include textbook assignments, the writing and revision of all themes, and the writing and revision of the research paper. The student's final grade will be determined by his skill in critical analysis, his proficiency in critical writing, and the quality of his research paper.

APPENDIX A

The following questions should help the student come to terms with his reading assignments.

1. What is the author's purpose? Why did he write the essay: to argue, to demonstrate, to entertain, etc.?
2. What is his thesis? What point is he trying to make?
3. What type of audience is he trying to reach and how does it influence the essay? Is he writing for men, women, children, or specialists in one field?
4. What is the tone of the essay? Is is serious, funny, ironic, etc.?
5. What are the main divisions of the essay and how are they subdivided?
6. What is the function of each division in the development of the thesis?
7. Why are these divisions arranged as they are?
8. What rhetorical devices does the author use to make his idea concrete: anecdotes, statistics, metaphors, analogies, illustrations, etc.?
9. How does the author achieve unity and coherence?
10. How varied are his sentences? Are they lively and easy to read or dull and ponderous?
11. How precise is the author's diction? Does he use clichés? Does he attempt to create a mood with words? Does he intend his words to suggest something beyond their literal meaning?
12. Did the author achieve his purpose?

APPENDIX B

The following issues should be settled in the student's mind before he begins to write.

Title: Is the title relevant and concise?

Thesis (Central Idea): What point is to be made?

Reader: Who is to read this theme? How much can he be expected to know about the subject?

Tone: What tone or attitude will best suit the thesis and the reader?

Outline: What ideas, facts, analogies support the thesis and how should they be arranged?

APPENDIX C

Front Cover of Freshman Theme Booklet
Department of English
Northern Illinois University

PURPOSE AND CONTENT

____ Inappropriate title	____ Appropriate title
____ Unclear thesis	____ Clear thesis
____ Too general, irrelevant, inaccurate, unconvincing	____ Specific, relevant, accurate, convincing
____ Thin, lacking concrete detail	____ Substantial, with sufficient concrete detail

ORGANIZATION

____ Lacks unity	____ Well unified
____ Main divisions: hazy, too numerous, poorly arranged	____ Main divisions: clear, adequate, distinct, well proportioned
____ Paragraphs: illogical, undeveloped, lack topic idea, generally incoherent	____ Paragraphs: logical, clear topic ideas
____ Inadequate transitions between major divisions, paragraphs, sentences	____ Adequate transitions

SENTENCES

____ Faulty structure:	____ Well constructed
____ fragment (Frag)	
____ fused sentence (FS)	
____ comma splice (CS)	
____ confused or awkward construction (K)	
____ misplaced modifier (MM)	
____ lack of parallelism (//ism)	____ Good use of parallelism
____ Immature: too short and choppy	____ Mature: good use of coordination and subordination
____ too long and rambling	
____ lack of coordination	
____ inadequate subordination	
____ Faulty grammar: disagreement of subj.-verb, of pronoun-antecedent (Agr)	____ Correct grammar
____ faculty pronoun reference (Ref)	
____ shifts in person or tense	

DICTION

____ Inaccurate, ambiguous, general	____ Accurate, specific
____ Too formal, too informal, jargon, slangy	____ Appropriate
____ Trite, wordy, repetitious	____ Vivid

MECHANICS

____ Faulty punctuation (pn) , ; :	____ Correct punctuation
____ Misspelling (Sp)	____ Correct spelling
____ Poor form and appearance	____ Good form and appearance

COMMENTS

Improvement Scale 1 2 3 4 5 6 7 8 9 10

Grade ________

APPENDIX D

Sample In-class Themes Written in English 103

Assigned Reading: William Faulkner's "On Privacy: The American Dream, What Happened to It?"

Preparation: One class period was devoted to a discussion of Faulkner's essay.

Writing topic: "Is the essay convincing? Explain why or why not." (See Appendix B.)

INVASION OF PRIVACY

The essay, "On Privacy: The American Dream, What Happened To It?", by William Faulkner, is, as a whole, not convincing. Faulkner brings out the fact that people as a whole are not getting the privacy which they have a right to have. He says that privacy has always been a dream of the American person; to have freedom and liberty. He points out through various examples that the American person is not given this freedom to defend and preserve his rights.

I do not think his choice of examples were the best for the point he wanted to bring out. The examples he chose to use were not the type of instances that would happen to anyone. For example, in telling of how Faulkner himself was invaded of his privacy by the reporter who wanted to write a story about his personal life, Faulkner showed how he was forced into it even though he did not want his life history published. An example of this sort has little value to most people and can hardly be convincing, since a situation of this sort is not likely to happen to most people.

I think it would have been a tremendous task for there not to be the invasion of people's privacy. Newspapers and magazines would not have any articles to write about other than what took place in the world. Without gossip, life would be awfully dull. People tend to be somewhat curious, thus always interested in hearing what happened to Mr. Jones last week. Although most people do not want to reveal their personal needs and thoughts, they usually can not keep their thoughts within themselves.

I can see how the invasion of a noted person's privacy can be upsetting to him, since every little thing he does could be known throughout the world. Therefore in relating this essay to people such as Mrs. Kennedy, or Mrs. Johnson, I would say that this essay is convincing. I can see how their privacy is invaded and have sympathy toward them. Faulkner used examples other than that of an ordinary person in his essay, so I can relate his essay mainly to people whom I would read about in a magazine or newspaper, not my next-door neighbor.

If he had used examples of the type of person whom I would be in contact, I think his essay would be more convincing and would have more meaning to me. I can only think of the invasion of privacy in terms of people like Mrs. Kennedy. I can not see how the ordinary person is invaded of his privacy. If Faulkner had brought out this point I think his essay and arguments would be more convincing to me.

Comment on "Invasion of Privacy"

This theme could not be given a passing mark for a number of reasons. First, it gives little evidence of thought about the assigned reading. The writer frequently repeats himself, he insists on illogical arguments, and at times (as in paragraph three) he loses sight of his topic altogether. Before beginning to write, he should have composed a statement of his central idea and have jotted down an outline.

Especially serious is the lack of clarity which results from the writer's misuse of simple words. For example, when he says "Faulkner brings out the fact," he denies his own claim that Faulkner's "facts" are not real facts. It would be better to say "Faulkner makes the point" or simply "Faulkner says." "Invaded" is misused for "deprived" in the phrase "invaded of his privacy." By saying "an example of this sort has little value to most people" the writer seems to mean that the example "makes little impression on most people." And what does he mean by "a situation of this sort is not likely to happen to most people"? Does a situation "happen" to people? He seems to mean that most people are not likely to have such an experience."

In the first sentence of paragraph three the meaning of "task" is baffling. In the next sentence we read that newspapers and magazines write about articles, and we are told how limited their writing activities would be if they could not invade people's privacy: there would be nothing for them to write about, says this student, "other than what took place in the world"!

The theme also contains many grammatical errors and much tortured sentence structure, these being a part of the generally poor expression. If this student is serious about his education, he should read as much as possible--newspapers, magazines, books--to become familiar with idiomatic English.

WILLIAM FAULKNER'S ESSAY "ON PRIVACY: THE AMERICAN DREAM, WHAT HAPPENED TO IT?"

Title gives no indication of the theme's focus.

William Faulkner's essay "On Privacy: The American Dream, What Happened To It?" is, on the whole, convincing. Faulkner wants the reader to realize that America is no longer the freedom-bearing country she once was; that liberty is really not greatly in evidence any longer. Using his own experience as an example, he shows how our cherished freedom of the press, for instance, is often misused to take away the rights of others. He didn't want to be interviewed for a certain magazine, yet that magazine insisted upon ignoring his wishes, and spread on its pages the most private details of his life. Isn't it a man's right to say what may or may not be published about his private life?

If the essay is convincing, don't weaken your statement with "on the whole." If it is not altogether convincing, explain why.

Freedom of the press can be a safeguard to our liberty. Under its protection we can publicly let our officials know whether we like or dislike their actions. It lets us know what is going on in the world, so that nothing anyone says or does that might harm our liberty can go by undetected.

This paragraph is too general. The reader wants details.

What, for example?

Such as what?

It is to be admitted that some people, such as public officials and criminals, are subject to inspection by the public, for

This sentence seems to equate public officials and criminals.

what they do affects our lives. And yet, as Faulkner asks, must every little sordid detail of their lives be told? Is it absolutely necessary to the preservation of our liberty that we should know all the undesirable facts of a criminal's life, and not only his, but those of his innocent family as well?

What do you mean here? How does what they do affect our lives? And does "they" mean public officials or criminals?

Think of a more suitable word than "undesirable."

But even if we are justified in prying into the private lives of public officials and criminals, is it all right to pry into the lives of artists and other private citizens? What has Faulkner's private life got to do with our security?

This paragraph is too general. You raise questions but don't answer them. Some details are needed.

There is something in the public today which seems to crave gossip--crave it to the point where, as Faulkner shows, publishers and editors feel forced to encroach upon the rights of others by spreading their lives in print, whether they wish it or not. This is what Faulkner means when he says we are losing the American dream of freedom--we, the people, are slowly taking our freedoms away from each other. If I can step on your freedoms, what is to stop you from stepping on mine?

An irrelevant image.

Comment on "William Faulkner's Essay 'On Privacy: The American Dream, What Happened To It?' "

This theme is clear in its general idea; it has at least the appearance of good organization; and the expression is acceptable. But it is thin in content and poor in thought, consisting mostly of unanswered questions and of generalizations unsupported by details and examples. The student failed to do any original thinking. Such writing wearies the reader. Most instructors would not mark this theme higher than C- .

THE SCANDAL PRESS

In his essay "On Privacy: The American Dream, What Happened to It?", William Faulkner holds that the concept of freedom on which America was founded has blurred and disintegrated. The particular freedom which he holds to the light is freedom of the press, a phrase which he argues has become an excuse for indefensible probing into the lives of private individuals. In order to make his argument more concrete and persuasive, he presents several instances of invasion of privacy by the press, specifically, the cases of Colonel Lindbergh, Dr. Oppenheimer, Sam Sheppard (whom he does not mention by name), and himself. He claims that all these individuals suffered at the hands of the press when the press violated their liberty as individuals.

"holds to the light" is imprecise, wordy, and trite.

Omit "a phrase." Faulkner is concerned with a concept, not with a phrase.

Omit "more." No comparison is implied.

Both clauses make the same point. Re-state.

The case which gives clearest evidence of a scandal press--that is, a press which prints injurious statements about a person, especially without proof--is that of Dr. Sheppard. About ten years ago, he was

Unrelated sentence. Change to a subordinate clause introduced by "who," and combine with preceding sentence.

accused of murdering his wife. The nation's newspapers, especially those in Cleveland where the crime occurred, immediately accepted his guilt as an incontrovertible fact. They pelted the public with so-called news stories and with editorials, demanding his life in recompense for the crime. In the midst of all this publicity, two of the three living parents of the couple died, one because "he was wearied of life," to quote the press, and another by her own hand, as if, Faulkner says, she had said, "I can bear no more of this." If these deaths resulted, as Faulkner claims they did, from the barbaric publicity surrounding the trial it is obvious that the press has great power to affect people's lives, and an untimely death is certainly adverse.

The importance of this idea would justify a main verb ("and demanded" rather than "demanding").

Clear rendering of a complex idea.

Re-phrase to eliminate awkwardness.

Comma needed.

The last clause is anti-climactic and weakens the author's point.

And the press was wrong. It was a scandal press from the start, magnifying any evidence which would support its charge of Sheppard's guilt. It even convinced the jury. Recently the Supreme Court ruled that the press had prejudiced the court, and ordered a new trial. The new jury acquitted Sheppard of all guilt. He had spent ten years in prison, and had been deprived of liberty, his work, ten years of life, and his own mother. The power of the press is considerable; the power of a scandal press to

Overlapping ideas.

Repetitious and anti-climactic ending.

adversely affect a person's life is obvious

and dangerous.

Comment on "The Scandal Press"

This theme is not a model of style, but it would probably be graded B by most instructors. The central idea is clearly stated and is developed in well-ordered paragraphs. The theme would have had a stronger impact if the writer had made it clear that the Supreme Court ruling and the new trial referred to in the last paragraph occurred **after** Faulkner wrote his article. This student has a fairly extensive vocabulary ("incontrovertible," "recompense"), but he makes some poor word choices. "Says" would have been a better choice than "holds" in the first sentence, and "examines" would have been better than "holds to the light" in the second. Yet the writing is competent.

IS FAULKNER CONVINCING?

Faulkner says that we are losing the dream of freedom which inspired the founding of this nation, and that as we lose this dream we will inevitably lose the ideal of truth as well. In support of his thesis he focuses on the American Press in particular, accusing it of violating the privacy of American citizens--a privacy without which artists and scientists especially cannot survive. He also charges the Press with irresponsible use of its influence in matters of life and death.

Is Faulkner's argument convincing? This reader's answer is "Not altogether." Faulkner's intense dislike of publicity is well known. This reader suspects that his impassioned appeal to the dream of the Founding Fathers is an expression of his personal resentment over that unauthorized magazine article. ("It's not what the writer said but that he said it.") It might even be argued that when Faulkner won the Nobel Prize he ceased to be a private figure and became a public figure, whether he wished it or not--and in a democracy public figures have always been legitimate targets for the Press.

Making all allowances for Faulkner's personal sensitivity, however, and for the spell of his words and his moral fervor, a part of his argument is highly persuasive. His most striking example of the harm done by the Press is the case of Dr. Sam Sheppard, an example which has greater impact today than when Faulkner wrote the article, because of the Supreme Court's recent order for a new trial on the very grounds cited by Faulkner: undue influence of the Press. It would be hard to imagine a more dramatic proof of Faulkner's thesis than the jury's verdict of "not guilty" in this new trial. It does seem to be a clear case of a man's being deprived of liberty and the pursuit of happiness for ten years because of an irresponsible Press.

Yet the pros and cons of the larger question are not clearly defined. If Faulkner were alive today, he would be concerned with such new invasion techniques as wiretapping, the bugging of homes and offices with electronic devices, and the exposure of privacy brought about by national computers and our universal numbering system; yet the Press is also concerned with these things, for, in principle, the Press is an ardent defender of the very freedoms which it sometimes violates. Is Faulkner's argument convincing? The answer is Yes and No.

Comment on "Is Faulkner Convincing?"

Most instructors would mark this theme A or A-. Its best features are its clear statement of Faulkner's central idea, the bringing in of additional but relevant ideas in the fourth paragraph, the logical organization, the use of specific details and examples, the precise diction, and the high level of grammatical and mechanical accuracy.

The theme is not a model of composition, however. It suffers somewhat from the writer's lack of certainty as reflected in his title (worded as a question) and in his inability to reach a definite conclusion. There are also a few flaws in wording, including a dangling participial phrase at the beginning of the third paragraph. Doesn't the writer mean "confirmation" rather than "proof" of Faulkner's thesis? And what exactly does he mean by "national computers and our universal numbering system"?

In spite of these flaws, the theme is proficient. The writer was exempted from English 103.

APPENDIX E

Sample Final Examination Questions in English 103[1]

The proper length of a paragraph usually depends upon the amount of
1
development needed to make the topic clear. More specifically, it depends
upon the nature of the material, how much skill the writer has, and the
2
kind of reader is also important. Some excellent writers, for example
Thoreau, write paragraphs which are fully a page in length. Scientific
treatises also contain long paragraphs which, though dreary and laborious
3
to the layman, are far from tiresome to the scientific reader. Editors of
newspapers and magazines, on the other hand, prefer short paragraphs

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[1] The final examination deals with items listed on the cover sheet of the freshman theme booklet. See Appendix C.

because these are better suited to the fast pace of the average busy American who do their reading on a commuter train or over their morning coffee. 4 Fiction writers, such as Hemingway, write dialogue in short paragraphs, partly to make clear who is speaking and partly projecting the informal tone of real conversation. Scientific writers occasionally use a short paragraph as a transition between two major divisions of a topic. 5 So to ask how long a paragraph should be is like asking how long a piece of string should be. It should be long enough to serve its purpose.

Questions based on the above paragraph

1. (More . . . important.) This sentence
    - ____ a. is unrelated to the preceding sentence
    - ____ b. contains a misplaced modifier
    - ____ c. violates the principle of parallel structure
    - ____ d. is fused (run-on)
    - ____ e. none of these

2. (Some . . . length.)
    - ____ a. "write" should be changed to "writes"
    - ____ b. "length" is a misspelling
    - ____ c. a comma should be substituted for the period in order to connect this sentence to the following one
    - ____ d. "and" should be substituted for the period, combining this sentence with the following one
    - ____ e. none of these

3. (Editors . . . coffee.) This sentence is marked by
    - ____ a. disagreement of verb with subject and pronoun with antecedent
    - ____ b. unwarranted shift of tense
    - ____ c. faulty comparison
    - ____ d. faulty parallelism
    - ____ e. none of these

4. (Fiction writers . . . conversation.)
    - ____ a. "dialogue" is a misspelling
    - ____ b. the comma should be omitted after "writers"
    - ____ c. "projecting" should be changed to "to project"
    - ____ d. "such as Hemingway" is a dangling phrase
    - ____ e. none of these

5. (So . . . should be.) This sentence
    - ____ a. is incomplete (a fragment)
    - ____ b. contains an unwarranted shift of tense
    - ____ c. is marked by awkward repetition
    - ____ d. has inadequate subordination
    - ____ e. none of these

6. Which of the following best states the topic of the paragraph:
    - ____ a. Long paragraphs are often found in scientific treatises and in the writings of Thoreau.
    - ____ b. A good paragraph is like a piece of string in that it ties things together.
    - ____ c. Short paragraphs are best for magazines, newspapers, and stories containing dialogue.
    - ____ d. A good paragraph may be either long or short, depending on its purpose.
    - ____ e. Some readers prefer short paragraphs while others prefer long ones.

7. The paragraph is developed by means of
    - ____ a. examples and details
    - ____ b. contrast
    - ____ c. comparison
    - ____ d. none of these
    - ____ e. all of these

APPENDIX F

A Sample Theme Topic for the English Proficiency Examination

Write a 400-word theme developing or refuting the argument presented in the following paragraph. Consider carefully the reasoning and evidence involved. Be sure to 1) demonstrate your understanding of the author's thesis, 2) make clear your own position with respect to it, 3) include sufficient detail to be convincing. You will have one hour and fifteen minutes.

* * * * * *

D. W. Brogan, "American Aspects," Saturday Review (January 2, 1965), p. 35.

The New American

It is easy enough to construct from the abundant literature on the subject what the new American is like. He is not only no longer the independent, nearly self-sufficient, upright, egalitarian farmer of the legend; he is almost the opposite. He does not seek independence in business, not to speak of farming. Entering on a job, he has, as a young man, an eye on his retiring pension. Instead of the adventure of being his own master, he wants a place on the corporate escalator. He does not resent, he tries to exploit, the increasingly undemocratic social structure. He seeks not the approval of his fellow citizens for his independence of character, but for his passion for adjustment. Far from being a zealous political democrat, he is a bad voter, devoting little time and next to no thought to affairs of state, permanently afraid of conspiracies to upset an American way of life that seems in far more danger than it was during the Revolution or the Civil War. "The embattled farmer" has become the nervous, conforming inhabitant of suburbia or exurbia. He is no longer confident that he has built the ideal political mousetrap and that the world will beat its way to his door. He wants security, not adventure.

Consider if you wish:

- why the American spirit of independence has faltered, if it has
- the charge that the American social structure is "increasingly undemocratic"
- the characterization of the American voter as uninformed and fearful
- the consequences of the new emphasis upon security rather than adventure

English 104 and 104A Textbooks
Spring Semester 1968

I. Omnibus Anthologies (Use either this or one paperback in each genre in list II)

Brooks, Purser, and Warren, eds. An Approach to Literature. Alternate 4th ed. Appleton-Century-Crofts, 1967

II. Genre Anthologies (Use one in each genre)

Poetry
Korg. The Force of Few Words. Holt, Rinehart and Winston, 1966.
Leggett. Twelve Poets. Holt, Rinehart and Winston, 1958.

Drama
Clayes. Drama and Discussion. Appleton-Century-Crofts, 1967.
Reinert. Drama: An Introductory Anthology. Alternate ed. Little, Brown, 1964.

Short Story
Dietrich and Sundell. The Art of Fiction. Holt, Rinehart and Winston.
Schorer. The Story. Prentice-Hall.

III. Novels—104 (Use one)

Ralph Ellison, Invisible Man. Signet Books.
F. Scott Fitzgerald. The Great Gatsby. Charles Scribner's Sons.
E. M. Forster. The Longest Journey. Vintage Books.
Ernest Hemingway. The Sun Also Rises. Charles Schribner's Sons.

IV. Novels—104A

Albert Camus. The Stranger. Vintage Books
James Joyce. A Portrait of the Artist as a Young Man. Compass Books.

V. Supplementary Texts (You may use one of the source books plus any or all of the others)

Fitzgerald and the Jazz Age. Scribner's.
Tragedy: Plays, Theory, and Criticism. Harcourt-Brace.
Strunk & White. The Elements of Style. Macmillan.
Glorfeld, Lauerman, Stageberg. A Concise Guide for Student Writers. HRW.
M. H. Abrams. A Glossary of Literary Terms. Rinehart.
A Style Manual for Students. University of Indiana Press.
Zitner, Kissane, Liberman. A Preface to Literary Analysis. Scott, Foresman.

TEXTS FOR ENGLISH 103 (1967-68)

1. The Handbook: Moore, Effective Writing (Third edition) (Holt, Rinehart)
2. A college-level dictionary to be selected by the individual insturctor from among the following:

    Standard College Dictionary, text edition (Harcourt, Brace & World)
    Webster's Seventh New Collegiate Dictionary (G. & C. Merriam)
    Webster's New World Dictionary (World Publishing Co.)
    The American College Dictionary (Random House)

3. One of the following essay texts:

    Toward Liberal Education, Locke, Gibson, and Arms, (Fifth edition) (Holt, Rinehart, Winston)
    Modern Essays in English, Joseph Frank, (Little Brown and Co.)
    The Borzoi College Reader, Charles Muscatine and Marlene Griffith, (Alfred Knopf)
    The Essential Prose, Van Ghent and Maas, (Bobbs-Merrill)
    The Popular Arts: A Critical Reader, Deer and Deer (Scribners)

4. Any or all of the following supplementary texts:

    Introductory Readings on Language, Anderson and Stageberg, (Holt, Rinehart)
    The Close Reading of Factual Prose, Burtness, Ober, Seat, (Row, Petersen)
    Essentials of Style, Strunk and White, (Macmillan)

TEXTS FOR ENGLISH 104 and 104A (Fall, 1967)

Novels: 104 (choose one)

Lord Jim - Conrad
Henderson the Rain King - Bellow
Pride and Prejudice - Austen
Moby Dick - Melville

104A (suggested)

Portrait of a Lady - James
Crime and Punishment - Dostoevsky

Source Books: (optional) (choose one)

To Prove a Villain - Littleton & Rea (Macmillan)
Daisy Miller - Stafford (Scribner)

Anthology:

The Experience of Literature - Montague & Henshaw (Prentice - Hall)
OR

Short Story:

Introduction to Literature. Stories
Altenbernd & Lewis (Macmillan)

Poetry:

The Form of Poetry - Arp, Thomas (Macmillan)

Supplementary: (if available)
Heartland: Poets of the Midwest - Stryk, Lucien (NIU Press)

Drama:

Eight Great Tragedies - Barnett, Berman, Burto (Mentor)

WASHINGTON UNIVERSITY

Spring 1968

St. Louis, Missouri

To: All students in English Composition 101 - 102.

The nature and structure of English Composition 101 - 102 courses have been drastically revised for next year. The new program will consist of a number of courses differing in subject matter, though the emphasis in all courses will still be on intelligent and careful reading, writing, and thinking. Each course, except for Traditions of Western Literature which will be a two-semester sequence, will be offered in both semesters and the incoming freshmen will be allowed, as far as is possible, to enroll in the course of their choice for each semester. The number of sections for each course will be determined by demand.

We need to make an estimate of the number of next fall's entering freshmen who will choose each course, and are asking you to put yourself in the place of an incoming freshman and to indicate your preferences from among the following course descriptions. As it will probably prove impossible to give everyone his first choice, would you please make FIVE choices by putting the number one next to your first choice, the number two next to your second choice, and so on. Thank you.

COURSE DESCRIPTIONS, ENGLISH COMPOSITON 101 - 102, Fall 1968 and Spring, 1969:

TRADITIONS OF WESTERN LITERATURE:

This is a two semester course, open only to students enrolled in History 101-102 (Western Civilization). The two courses will complement one another. Selections for the first semester include Plato, *Symposium*; Apuleius, *The Golden Ass*; *The Song of Roland*; Chaucer, *Troilus and Criseyde*; Rabelais, *Gargantua and Pantagruel*; More, *Utopia*; Webster, *The Duchess of Malfi*; Pascal, *Pensées*.

AUTOBIOGRAPHY:

Autobiography as a search for form in the student's life, with reading from a variety of shattered and of rigidly coherent lives, and some autobiographical fictions. Such works as Rousseau, *Confessions*; Orwell, *Down and Out in Paris and London*; Agee, *Let Us Now Praise Famous Men*; Malcolm X, *Autobiography*; James, *A Small Boy and Others*; St. John of the Cross, *Dark Night of the Soul*; St. Teresa, *Life*; Bunyan, *Grace Abounding*; Lawrence, *Fantasia of the Unconscious*; Proust, *Swann's Way*; Dante, *New Life*; Shakespeare, *Sonnets*.

HEROES AND ANTI-HEROES:

This course will explore and complicate that simple dichotomy of heroes and anti-heroes by studying for the most part works in which the "hero" is a tool used by an author conscious of our expectations about "heroism," to explore social, political, moral or religious values and the nature of their relationship to motive and action. Possible works for study might include plays by Shakespeare (*Othello*, *Coriolanus*, *Antony and Cleopatra*) and Synge (*Playboy of the Western World*); prose fiction by Conrad (*Nostromo, Typhoon*), Hemingway (*Francis Macomber*), Kafka (*The Trial*), Amis (*Lucky Jim*), Faulkner (*The Bear*); poetry of Wordsworth, Tennyson, Yeats and others; and the prose of Carlyie, Nietzche and Sartre.

EXPERIENCE AND EXPRESSION:

Emphasis upon writing as such, on subjects and genres of students' choice and interest. Revision will be stressed. Random reading in contemporary short stories and poetry and Paul Goodman.

INNOCENCE AND EXPERIENCE IN LITERATURE:

A study of several English and American works from several historical periods that have in common a concern with "the fate of innocence." Among the works to be read, discussed and written about are Shakespeare's The Tempest, and Henry IV, Part One; Milton's Comus; James's Daisy Miller; Melville's Billy Budd; Fielding's Joseph Andrews; Dickens' Great Expectations; Johnson's Rasselas; Faulkner's Sound and the Fury; and poems by Blake, Wordsworth, and Yeats. This list is not restrictive; there will be variation from one section of the course to another.

AMERICAN LITERATURE AND VALUES:

A selection of books from colonial times to the present illustrating some important themes in American literature. The selection will be made from such works as the following: Franklin, Autobiography; The Journal of John Woolman; Cooper, The Last of the Mohicans or The Pioneers; Autobiography of Brook Farm; Hawthorne, The Blithedale Romance; Parkman, The Oregon Trail, or The Journals of Lewis and Clark; Mark Twain, A Yankee in King Arthur's Court; Bellamy, Looking Backward; Melville, Piazza Tales and Billy Budd; Howells, The Rise of Silas Lapham; Crane, The Red Badge of Courage; Lewis, Babbitt; Fitzgerald, Babylon Revisited and Other Stories; Steinbeck, The Grapes of Wrath; poems by E. A. Robinson; plays by O'Neill and Miller; Louis Sullivan, Autobiography of an Idea; books by contemporary Negro writers such as James Baldwin, Richard Wright, and Ralph Ellison.

INTRODUCTION TO THE DRAMA:

Readings in Greek, medieval, modern and contemporary drama including the Oresteia, Abraham and Isaac, The Second Shepherd's Play, Everyman, and selected plays of Pirandello, Ionesco, Pinter and Beckett. In considering the nature of the comic and the tragic in drama, the reading of the plays will be supplemented by a study of Aristotle's Poetics, Kierkegaard's Fear and Trembling, Bergson's "On Laughter" as well as several essays by critics of the contemporary theatre.

THE EPIC:

A selection from among such works as the following, chosen to represent several nationalities and historical times: Epic of Gilgamesh;Vergil, The Aeneid; Song of the Nibelungs; Homer, The Iliad or The Odyssey; The Cid; The Song of Roland; Beowulf; Dante, The Divine Comedy; Shakespeare, The Second Historical Tetralogy; Milton, Paradise Lost; Byron, Don Juan; Wordsworth, The Prelude; Tolstoy, War and Peace; Joyce, Ulysses; Kazantzakis, The Odyssey: a Modern Sequel.

SATIRE:

Novels, plays, poems, and nonfictional prose by such writers as Aristophanes, Juvenal, Petronius, Horace, Erasmus, Rabelais, Ben Jonson, Pope, Swift, Voltaire, Byron, Shaw, Gunther Grass, Nathaniel West, Joseph Heller, J. P. Donleavy, and Kingsley Amis.

AN INTRODUCTION TO THE READING OF POETRY

A course in the techniques of reading and writing about poetry. Students will begin with an introductory anthology (probably X. J. Kennedy's *Introduction to Poetry*) and move later in the semester to an intensive examination of some poetic forms such as the sonnet, the elegy, the ode, the lyric, the narrative poem, and the verse epistle. The poems to be read are chiefly English and American.

WASHINGTON STATE UNIVERSITY

FRESHMAN COMPOSITION (ENGLISH 101) AT WASHINGTON STATE UNIVERSITY

Pullman, Washington 99163

A Statement by the Composition Committee of the English Department: September, 1967

English 101, the 3-hour Freshman course which now fulfills composition requirements for graduation from Washington State University, is intended to help the beginning student improve his writing skills so as to meet the demands likely to be placed upon him by his college work, and to lay the foundation for the mature writing necessary in professional life. The English Department believes that, whatever the student's beginning level, the improvement of writing involves critical reading, sound reasoning on problems and issues, clear organization of one's thoughts, careful writing, and patient revision following thorough, informed, and friendly criticism.

The composition problems dealt with in English 101 are those of good diction, clarity and variety of sentence structures, development of clear paragraphs, selecting and limiting a topic, structuring of ideas through a series of short papers, and the development of individual expository style. These problems are well beyond the basic mechanics of spelling, punctuation, grammar, and elementary sentence structure. The student who has not yet solved mechanical problems may be given direction and assignments in the handbook section of the rhetoric text, but will not find these problems treated as matters of class assignment and discussion.

Students are expected to write 10 to 12 graded assignments during the semester, totaling perhaps 4,000 to 6,000 words. The study materials include a rhetoric text which emphasizes traditional concerns of people engaged in communicating via written language, ranging from diction through sentence and paragraph structures to concepts of the major forms of discourse--exposition, description, argumentation, and narration. An anthology text of essays, poetry, and fiction presents ideas and examples of writing. Classwork includes close study of basic rhetorical principles, discussion of ideas, and analysis of student writing.

Most of the teachers of English 101 are Graduate Assistants. Most of them have had previous teaching experience. There are also full-time members of the English Department who teach sections of English 101. The course is taught under supervision of the Composition Committee, whose membership includes both full-time faculty members and Teaching Assistants. In addition, each Teaching Assistant works with an adviser chosen from the full-time staff. The Teaching Assistant is required to consult with the adviser, who reviews samples of graded papers and visits the classroom.

The Composition Committee, after consultation with the English 101 teaching staff, chooses the texts, and developes from them an outline indicating the general structure of the course. Beginning teachers usually handle only one class their first semester, and are expected to consult frequently with their fellow Teaching Assistants and with full-time staff members and the Committee. There are several meetings of English 101 teachers and the Committee throughout the semester for discussion of teaching. Every instructor is encouraged to develop the course to the best of his professional capabilities, and is evaluated accordingly.

The general composition courses at Washington State University include: English 101, Freshman Composition; English 103, English for Foreign Students [taught by a special staff]; English 198, English Composition Honors [for those admitted into the University Honors Program--it is NOT an advanced course beyond English 101]; English 201, Intermediate Composition [not open to Freshmen]; English 301, Advanced Essay Writing; and English 401, Advanced Writing. In addition, there are several Creative Writing courses. The Composition Committee has some interest in all these writing courses, but specifically directs the work of English 101.

English 101 - Course Outline - 1967-1968

Texts: A Rhetoric and Handbook, by Richard M. Weaver (Holt, Rinehart & Winston)

Contexts for Composition, by S. A. Clayes and D. G. Spencer (Appleton-Century-Crofts)

A collegiate dictionary [No edition specified; students should be warned against the dime-store "Webster's dictionary" that may be a reprint from 1880 plates. Suitable dictionaries are: Webster's Seventh New Collegiate (G. C. Merriam); Webster's New World Dictionary (World); The American College Dictionary (Random); Standard College Dictionary (Harcourt, Brace & World).]

General Course Content:

The following suggested units of study cover all the areas included in the Weaver rhetoric. Both the number of units and the time allotted to each have been extended beyond the limits of the 15-week semester (there are 22 weeks indicated below). This is done to prevent the creation of a lock-step syllabus, and to encourage each instructor to make careful selection of materials available. IT IS NOT EXPECTED THAT ALL THE MATERIALS SUGGESTED HERE CAN BE USED. Individual instructors will choose certain units and certain materials within each unit, and perhaps abbreviate and combine some units, to suit their specific teaching emphases and the needs of the class before them.

Unit I. Introduction. (1 week) Introduction of the course and basic methods, students and instructor. Preliminary writing assignments (one in-class, one outside) to establish level of writing problems. (This Unit should be consistent throughout all sections so as to simplify any rearrangement of classes necessitated by student schedule changes.)

Unit II. Organization. (3 weeks) Finding, limiting, organizing a subject for writing. Outlines. Study of paragraph as a miniature essay. Patterns of development in paragraphs, function of paragraphs, development of transitions. Class work on outlines, probably submission and correction of an outline, and preparation of a paper from an outline. (1 in-class, 2 outside papers)

Unit III. Exposition. (4 weeks) [This Unit, together with the two following Units, is the major focus of the course.] Definition, analysis, classification, methods of exposition. (1 in-class, 2 outside papers)

Unit IV. Description. (4 weeks) Sentence structures and rhetoric. Diction, denotation and connotation; abstract, concrete, and figurative language. (1 in-class, 2 outside papers)

Unit V. Argumentation. (4 weeks) Propositions, reasoning; induction, deduction; syllogisms. Logic and rhetoric. Common fallacies. (1 in-class, 2 outside papers)

Unit VI. Narration. (4 weeks) Essentials of narrative and uses in exposition. Style and language. [Note: Since immature students frequently assume that the disciplines of narrative writing are less rigorous than those of exposition, description, and argumentation, it is usually good practice to postpone work with "story" writing until the requirements of clear writing have been established.] (1 in-class, 2 outside papers)

Unit VII. Long paper. (2 weeks) Use of the library; basic documentation forms; development of an extended idea based upon both personal opinion and borrowed ideas or facts. The "research paper" is NOT a requirement in this course, and should not be given emphasis as such. In view of the great variety of documentation styles in various academic disciplines, specific documentation techniques should be minimized. The idea to be developed should arise from a combination of the student's personal interests and ideas developed from essay-text materials. The paper should never exceed 10 typewritten pages, and sources should be restricted in number and variety. The work of the Unit should include preparation of outline, rough draft, and final version.

nglish 101 Suggestions for Unit Study

ENERAL EXPECTATIONS REGARDING STUDENT WORK:

he Time Element: A rule-of-thumb in assignments is that students can be expected to spend 9 ours a week on English: 3 hours in class, 6 outside. At least half, possibly two-thirds, of he out-of-class time should be used directly on writing projects. Reading assignments accordingly should be closely related to writing problems and should be limited to a reasonable share f the out-of-class time.

eading: On the basis of fragmentary surveys of reading schedules reported as accomplished by WSU tudents, one can estimate 40 pages per week as a maximum for this course. Since the materials n our texts amount to about 800 pages, and no one expects to use all the material, the ordinary eek's assignment is likely to be well below the maximum.

Reading Materials: Since the texts appear to supply ample material for the study and discussion of rhetoric and a varied selection of writing examples and topics, the assignment of other printed matter for general class use seems unnecessary. If any additional materials are to be considered, the Committee must be consulted. This policy does not affect the duplication of examples of student writing for class study.

Writing: Students are expected to write 10 or 12 assignments, in and out of class, totalling perhaps 4,000 to 6,000 words. (The "wordage" is intended only as a very general guide, not as a goal.) Papers should be read critically, but not proof-read, and given suitable comment, including both favorable and unfavorable criticism.

Class Sessions: The whole focus of the course is to be on writing, so that all discussion of rhetorical principles, ideas and examples from the essay text, and study of student writing, should turn upon the improvement of writing. Since careful preparation and revision are basic, not more than one-third of the student's graded writing should be purely extemporaneous classwork. However, some extemporaneous work should be required at intervals, both because of the practical necessity of seeing the immediate, unassisted ability of each student and because the student must develop his ability to communicate ideas and information "on demand" in many circumstances.

Unit I. INTRODUCTION (1 week)

Reading: Weaver: Preface, p. v, paragraphs 1 and 2. "The Cultural Role of Rhetoric": "understanding of rhetoric and its uses is truly indispensable to the health of a culture." pp. vii-viii. "To the Student," pp. ix-x. "Forms of Discourse," pp. 21-23.

Papers: (1) One-hour in-class writing on a general topic, drawing both upon the student's background and the course materials. Referring to p. x of Weaver, such topics as "The Draft Card as Symbol" or "The Flag as Symbol" might permit the student to express himself by reacting to current controversy; or a more neutral symbol, "The Jet Airplane as Symbol of American Speed," might be used.

(2) Out-of-class paper, due next meeting, on same topic as first paper. It should represent the advantages of the opportunity to think more about the topic and to consult a dictionary and a handbook.

Comments: The first period should be used to introduce the instructor and the course, and to assign the brief readings from Weaver. You may wish to have students fill out a questionnaire (on their own sheets of paper), giving data useful in understanding their backgrounds and interests: Name; "home town"; general idea of college major; present college courses; hobbies; objectives they see for English 101; things they especially DON'T want in the course (this last may turn up the occasional student who dreads oral recitations because of a speech defect, etc.). Students should be told to come prepared with ink and paper to write next session.

The second meeting should be used for the class writing. The twice-weekly sections should use about 50 minutes for writing, and the rest of the time for discussion of Weaver materials. The out-of-class paper should be assigned by blackboard announcement, making sure that everyone knows of the assignment.

The third meeting should be devoted to discussion of Weaver materials, and the assignment of further materials.

Unit II. ORGANIZATION (Developing a subject; outlines. Paragraphs) (3 weeks)

Reading: Weaver: ORGANIZATION: "Finding a Subject," pp. 3-5; "Limiting a Subject," pp. 5-7; "Principles of Ordering," pp. 7-9; "The Outline," pp. 12-14; "Basic Means to Clarity," pp. 14-20.

Weaver: THE PARAGRAPH: "The Function of Paragraphs," pp. 201-202; "Paragraph Unity," pp. 202-206; "Paragraph Coherence," pp. 206-207; "Paragraph Patterns," pp. 207-220; "Paragraphs with special functions," pp. 220-228; "Paragraph Length," p. 223; "Transitions within paragraphs," pp. 223-228.

Clayes and Spencer: Daiches, "Education in a Democratic Society," pp. 78-88.

Papers: 1 in-class, 2 outside papers. The development and use of outlines as a basis for paragraph and essay structures.

Comments: The materials on "Organization" in Weaver contain life-saving suggestions for student writing, both in and beyond English 101. Some class time can probably be spent on developing blackboard outlines and in paragraph exercises. The study of "The Paragraph" is combined with "Organization" by treating paragraphs as "miniature essays." Many of the Clayes and Spencer selections include suggestions for studying organization. The Daiches essay is particularly clear-cut in both general structure and in paragraph development.

Unit III. EXPOSITION (Definition, analysis, classification) (4 weeks)

Reading: Weaver: EXPOSITION (See "Forms of Discourse," p. 21). "Definition," pp. 25-42; "Analysis," pp. 42-54; "Exposition of Process," pp. 54-58; "Other Methods of Exposition," pp. 58-65; "Expository Description," pp. 66-70.

Clayes and Spencer: DEFINING: Editors, "Techniques for Definition," pp. 3-4; Hayakawa, "Reports, Inferences, Judgments," pp. 5-17; Altick, "Denotation and Connotation," pp. 19-31; Niebuhr, "Liberalism: Illusions and Realities," pp. 31-37; Lewis, "What Christians Believe," pp. 38-46.

Clayes and Spencer: DISCRIMINATING: Editors, "Comparison, Contrast, and Analogy," pp. 48-50; Sartre, "New York, The Colonial City," pp. 50-55; Cooke, "New York, New York," pp. 56-60; Sears, "Liberals and Conservatives," pp. 62-70; Fadiman, "Eggheads, Intellectuals, Ideaologues, Highbrows," pp. 71-76; Daiches, "Education in a Democratic Society," pp. 78-88.

Clayes and Spencer: CLASSIFYING: Editors, "Division and Classification," pp. 90-91; Davis, "Logic and Logical Fallacies," pp. 92-101; Lynes, "Highbrow, Lowbrow, Middlebrow," pp. 102-114; Wheelwright, "The Meaning of Ethics," pp. 116-131.

English 101 Suggestions for Unit Study

Clayes and Spencer: ASSIGNING CAUSES: Editors, "Causal Relations," pp. 132-134; Fromm, "The Illusion of Individuality," pp. 134-139; Bettelheim, "Adjustment for Survival," pp. 141-151; Bernard, "Examples of Experimental Physiological Investigation," pp. 151-168; Thurber, "Sex Ex Machina," pp. 168-173.

Papers: 1 in-class, 2 outside papers. The development of a definition and the use of some expository methods to convey information and attitudes may be the aims of the writing.

Comments: Weaver and the essay-text fit together fairly closely in this area. The Hayakawa essay, "Reports, Inferences, Judgments," could also be used in the area of Logic; the Altick essay, "Denotation and Connotation," could also be used in the section on Language. Both Hayakawa and Altick have exercises that might be used as a basis for paper-assignments.

The Niebuhr essay, "Liberalism: Illusions and Realities," pp. 31-38, may require more background information than can readily be supplied to a Freshman class. The Bernard essay "Examples of Experimental Physiological Investigation," pp. 151-168, seems longer than necessary to establish its point. The Thurber piece, "Sex Ex Machina," pp. 168-173, can be used only after straightforward presentation of exposition has been accomplished: beginning students either totally misunderstand irony, or grasp it by the wrong end and try to write everything ironically.

Most instructors will find that four or five selections from Clayes and Spencer will provide ample substance for illustration, discussion and development of writing techniques and ideas for papers.

Unit IV DESCRIPTION (Sentence Structures; Diction)

Reading: Weaver: DESCRIPTION (see "Forms of Discourse," pp. 21-22; "Expository Description," pp. 66-70). "Point of View," pp. 71-75; "Scale," pp. 76-77; "Dominant Impression," pp. 77-78; "Language of Description," pp. 78-83.

Weaver: THE SENTENCE: "The Sentence Defined," pp. 163-168; "Grammatical Patterns of Sentences," pp. 168-179; "The Position of Modifiers," pp. 174-179; "Rhetorical Patterns of Sentences," pp. 180-192; "Rhetorical Analysis of Sentences," pp. 192-198.

Weaver: DICTION: "Standards of Diction," pp. 229-238; "Denotation and Connotation," pp. 238-242; "Abstract and Concrete Diction," pp. 243-249; "Figurative Language," pp. 248-258; "Jargon," pp. 258-262; "Diction and Tone," pp. 265-270.

Clayes and Spencer: Altick, "Denotation and Connotation," pp. 19-31; Orwell, "Politics and the English Language," pp. 177-187; Williamson, "How to Write Like a Social Scientist," pp. 187-191; Whyte, "You, Too, Can Write the Casual Style," pp. 1920196; Barzun, "How to Write and Be Read," pp. 196-205.

Clayes and Spencer: Follett, "Sabotage in Springfield," pp. 304-314; Evans, "But What's a Dictionary For?," pp. 316-324; Pei, "The Dictionary as a Battle Front," pp. 316-324; Sledd, "The Lexicographer's Uneasy Chair," pp. 325-333; Johnson, "Preface to A Dictionary of the English Language," pp. 334-342.

Papers: 1 in-class, 2 outside papers. These papers should emphasize close attention to the elements of composition, ranging over the matters of essay organization, paragraph and sentence structures, and choice of the exact word.

English 101 Suggestions for Unit Study

Comments: The topics for papers written in this area seem unlikely to derive directly from any of the suggestions in either text. They may be developed from description of some aspect of language itself, or from description of something in the students' environment. The Clayes and Spencer selections in the dictionary are here treated as materials on language; they also appear as materials on argumentation.

The materials in Weaver on sentence patterns and matters of diction should be handled to emphasize the rhetorical development and uses of differing sentence patterns and details of language to gain positive effects in one's writing. Since most students have had "grammar" for years, the approach now must emphasize that the aim is not mere avoidance of error or to follow mechanical rules, but the deliberate use of syntax and word choice to fulfill a purpose.

Unit V. ARGUMENTATION (Propositions, reasoning. Logic and rhetoric) (4 weeks)

Reading: Weaver: ARGUMENTATION (See Preface, p. vii; "Argumentation" in "Forms of Discourse," pp. 22-23): "Propositions," pp. 106-113; "Supporting the Proposition," pp. 113-134; "The Relation of Logic to Rhetoric," pp. 134-136; "The Topics," pp. 136-155; "Common Materials Fallacies," pp. 155-160.

Clayes and Spencer: LANGUAGE: Editors, "Issues, Assumptions, and Methods of Refutation," pp. 293-295; Follett, "Sabotage in Springfield," pp. 295-303; Evans, "But What's a Dictionar For?," pp. 304-314; Pei, "The Dictionary as a Battle Front," pp. 316-324; Sledd, "The Lexicographer's Uneasy Chair," pp. 325-333; Johnson, "Preface to A Dictionary of the English Language," pp. 334-342.

Clayes and Spencer: THE AMERICAN SCENE: Editors, "Values, Absolutes, and Focus for Argument," pp. 344-345; Plato, "Crito," pp. 346-356; McGinley, "Suburbia: Of Thee I Sing," pp. 357-364; De Tocqueville, "Social Conditions of the Anglo-Americans," pp. 365-372; Brogan, "The Character of American Culture," pp. 373-386; Trilling, "A Note on David Riesman: Inner-Direction and Other-Direction," pp. 387-392.

Clayes and Spencer: EDUCATION IN AMERICA: Fadiman, "Who is to Blame for the Current Mess in Education?," pp. 394-399; Hutchins, "Some Ideals for American Education," pp. 401-405; Wilson, "It's Time to Close Our Carnival," pp. 407-412; Hand, "Life's Fictions," pp. 413-416; Bureau of Census, "Educational Attainment: March 1962," pp. 417-421; Bestor, "A Crisis of Purpose," pp. 422-435; Conant, "Diversified Studies for Diversified Students," pp. 436-440; Riesman, "Thoughts on Teachers and Schools," pp. 442-454.

Clayes and Spencer: SOCIETY AND THE INDIVIDUAL: Aristotle, The Politics, pp. 455-458; Spinoza, "Of the Foundations of a State...," pp. 459-469; Mill, "Of the Limits to the Authority of Society...," pp. 470-485; Lippman, "The Defense of Civility," pp. 486-492; Schlesinger, "Walter Lippman: The Intellectual v. Politics," pp. 493-496; Becker, "Freedom of Speech and Press," pp. 497-503; Sullivan, "The End of the 'Long Run,'" pp. 504-516.

Papers: 1 in-class, 2 outside papers. The variety of topics and possibilities of differing approaches create an embarrassment of riches. The problem is to develop a series of writing assignments to provide understanding and expression of argument beyond mere assertion of preference. The papers should work through a formal study of argumentation in terms of propositions, syllogisms, fallacies, and study of argumentative materials on a topic such as Language, Education, etc.

Comments: The Clayes and Spencer assortment of materials contains both positive and negative examples: some of the arguments are as fraudulent as those in Reader's Digest. Accordingly the reading assignments must be made so as to provide correction of major fallacies. A few selections in the essay text (not the oldest) suffer from age, and a few, like Sputnik, were launched in decaying orbits. The principal problem, however, is to determine which area of discussion will best suit the needs of a given class and the instructor's formal approach to argumentation.

Unit VI NARRATION. (Style and language) (4 weeks)

Reading: Weaver: NARRATION (See "Narration" in "Forms of Discourse," pp. 22-23); "Time Order," pp. 87-90; "Motive," pp. 90-92; "Conflict," pp. 92-93; "Point of View," pp. 93-96; "Focus of Interest," pp. 96-100.

Weaver: SPECIAL TYPES OF NARRATIVE: "Anecdote and Incident," pp. 101-102; "Sketch," pp. 102-103; "Profile," pp. 103-104.

Clayes and Spencer: [STYLE]: Orwell, "Politics and the English Language," pp. 177-187; Willaimson, "How to Write Like A Social Scientist," pp. 187-191; Whyte, "You, Too, Can Write the Casual Style," pp. 192-196; Barzun, "How to Write and Be Read," pp. 196-205.

Clayes and Spencer: TRIUMPH OF LANGUAGE: Ciardi, "The Act of Language," pp. 207-217; Auden, "The Unknown Citizen" (poem), p. 218; Blake, "London" (poem), p. 219; Hardy, "During Wind and Rain" (Poem), p. 220; Huff, "Rainbow" (poem), p. 221; Snodgrass, "Ten Day Leave" (poem), pp. 221-222; Shakespeare, "Since Brass, Nor Stone" (poem), pp. 222-223; Hopkins, "Spring and Fall..." (poem), p. 223; Marvell, "To His Coy Mistress" (poem), pp. 224-255; Welty, "Death of a Travelling Salesman" (story), pp. 225-235.

Clayes and Spencer: SOME DEVICES OF STYLE: Parallelism, Repetition, Metaphor: Baldwin, "Notes of a Native Son," pp. 237-253; Kennedy, "Inaugural Address: 1961," pp. 255-257. Concreteness and Symbol: Leighton, "That Day at Hiroshima," pp. 259-270; Kazin, "From the Subway to the Synagogue," pp. 271-276. Illustration and Naturalness: Orwell, "Shooting an Elephant," pp. 277-283; Lewis, "The Law of Right and Wrong," pp. 283-289.

Papers: 1 in-class, 2 outside papers. As indicated by Weaver, narrative is not necessarily fiction, and should not be merged into some sort of "impressions."

Comments: If this Unit comes at the end of the semester, it can be seen as a culmination of writing techniques, and as offering opportunity for many varieties of expression. The materials from Clayes and Spencer--including the poetry--may find applications in other segments of the course as well as here.

Unit VII. THE LONG PAPER (Use of the Library; basic documentation forms; development of an idea) (2 weeks)

Reading: Weaver: RESEARCH PAPER: "Gathering Materials," pp. 272-282; "Writing the Paper," pp. 282-288. SPECIMEN RESEARCH PAPER: Wright, "O'Neill's Universalizing Techniques in The Iceman Cometh," pp. 289-301.

Papers: 1 in-class, 2 outside papers. The materials from Unit II are highly relevant, especially in finding and limiting a subject, then organizing it. Topics should be carefully limited, and research should be directed. The "long paper" itself should never exceed 10 typewritten pages, and probably should be half that length. The concept of using source materials (not merely copying or paraphrasing them) is difficult to convey to any student whose interest has been misdirected to footnotes and wordage rather than to the subject and its relation to the student and his increasing knowledge.

English 101 Suggestions for Unit Study

Comments: The Clayes and Spencer text provides an abundance of topics for investigation. Every topic should be limited and re-limited so as to avoid the problems of getting mired in the swamps of the big topic: not "The Negro in American Life," but "Time Coverage of the Detroit Riots with Special Attention to the Adjectives."

NOTE: Unit VII is included in the course outline as an option to be selected only by the experienced instructor. His awareness of the infinite difficulties of the assignment may be counterbalanced by his confidence in his ability to overcome, and by his faith in the values of providing the student with a glimpse of the world of scholarship whence much of the student's knowledge ultimately derives.